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THE NEW YORK DRAMATIC MIRROR

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Photo by Van Arnam, Troy, N.Y.

ELEANOR FRANKLIN.

Mc-
Meyer

THE MATINEE GIRL.



Press work is getting to be a fine art. Time was when a diamond robbery was the only thing that occurred to advertise an actor, but the up-to-date press agent has ideas.

Only a few weeks ago we all read of the ladies of the chorus at the Casino amassing fortunes in the stock market, and now Mrs. Hopper further electrifies us by buying out the theatre for a matinee so that all may go to the races.

And in case it might be doubted that it all really happened, why there was a photograph of the check published.

The riches that are floating round the Casino nowadays are like something you read about. Buckets of diamonds and pearls, checks, cartloads of roses and orchids, tips on stocks, and some real money.

One of the pretty maidens lost a purse the other day with \$20 in it. She said she didn't mind the \$20 but she hated to lose the purse.

Just as though any one would think she'd mind losing \$20! Why, the idea is simply preposterous! Twenty dollars? Fudge! Tush-tush!

And no doubt they carried away all the cash last Saturday from the races. But what's the use? Perhaps they just threw it around, or fed the horses with it.

The girls are clubbing together to give the musical director of the company a pair of diamond suspender buckles, and the press agent's salary has been raised.

And they are all, oh, so happy!

When I saw The Prima Donna I had the misfortune to miss Lulu Glaser's performance, as she had a sprained ankle and couldn't play.

But Toby Claude was there, and she is such a clever sprite-like little creature that she made every one merry. She is without exception the tiniest creature and the best shaped that ever sang or danced in a comic opera, and she has a nice little voice and a sense of humor.

Her Irish song was especially well sung and acted. And the "honeysuckle" song that Miss Glaser's understudy sang so charmingly is also a pretty, lively melody, and proves that plenty of good songs may be set to ragtime music without being coon songs.

Thank goodness the coon song is waning. There was a time when it seemed as though it were going to be always with us. It made itself heard at all sorts of things from teas to concerts, and even the society playwrights worked it in to give life to their work.

But American song writers and libretto makers are beginning to wake up to the fact that the coon song is dead and deserves decent burial.

Perhaps after a while they will astonish a waiting public by some of the sweet old sentimental ballads like those our mothers used to sing?

The Matinee Girl, while looking over a copy of that new and wonderful book which was gotten up in exact imitation of the Baxter Letters, and which has carried itself into its twenty-second thousand through the popular tendency of the day toward slang, found a chapter on Would Be Actors—that is, as the author of "John Henry" would say, "fine and dandy." It is about a "would-be" named Tommy Harper.

Tommy had an idea that if the part of Washington crossing the Delaware in Jamie's Meredith could be fastened up with a couple of topical songs and a comedy bit he'd be seen for the road. He says that if he had seen David Harum first he would have made Billy Crane look like a plate of cold potatoes.

Tommy told me once that if he could play the opposite part to Marie Dressler the public would have to bite its way into the theatre. Tommy thinks he could rush on and play Richard the Third to such an extent that the audience would rise up and carry him out on their shoulders. Perhaps they would—dead.

John Henry takes his lady friend to see Bernhardt, and he tries to translate for her. He says:

When Coquelin pushed out his chest and jived every one in sight I threw my whole soul into the translation and handed my lady friend a line of talk that I heard in a burlesque at the New York. Coquelin made an awful hit with my lady friend. If I could have remembered any more of those good things Coquelin would have been nice with her forever.

Before the first act was over I had Sarah talking about a sure cure for rheumatism that I had read in an almanac, and I had Coquelin reciting the "Charge of the Light Brigade." It was a hot evening—for me! It was fierce!

But it was all over when I put Sarah on Mother Goose. My lady friend wouldn't stand for poor Mother Hubbard. She said she thought I was stringing her. I guess I was.

The Matinee Girl has always heard the city of Hoboken spoken of in a somewhat slighting tone, but to her it is an enchanted town, like a city in a fairy tale, and one of these days when time hangs heavy she will weave a romance about it, which may afterward be dramatized. Who knows? Stranger things have happened.

But to begin with I have never been in Hoboken, and therefore it is a mystery, and mystery is always fascinating. Then it is a city built on a hill, and that is interesting.

And from the window where the Matinee

girl writes she can see it there across the river, and at evening the sun goes down behind it with a magic effect that is superb.

All its heights become gilded minarets; the clouds float over it with filmy effects of changing color that are delightful. Then there is a monastery with a domed top in which good monks live behind bars from which they can never pass again into the world.

Of course, there is romance, and mystery, and plot enough in all this to concoct a wonderful fairy tale from. It seems odd. Some people gaze at the stars and the sky for inspiration for noble thoughts. The Matinee Girl simply looks over to Hoboken.

At night it is more wonderful than ever, for the lights gleam in a line along the hill, and you can fancy it is really an enchanted land.

I asked a man one night what he thought that light was; if it was to warn ships or anything like that, but he said it was on a brewery. Of course, I shall never go to Hoboken, for I might be disappointed and find it a very prosaic and unpleasant sort of place, but to the Matinee Girl it will always be the sunset land of Enchantment, where everything is beautiful, like the "Ever So Far Away" that Marshall Wilder used to recite for us.

One of the points most noticeable in Blanche Bates' admirable portrayal of the fiery heroine of Under Two Flags is the manner in which she uses her hands and feet.

It is better than a chapter on Delsarte to watch her sturdy planting of her feet, slightly apart, more like the stand of a man than a woman.

Then her hands and arms are used with the same care, and give a wonderful impressiveness to her acting. When she raises her arm it is held up direct from the shoulder, almost straight, and the hand is open wide, the fingers outstretched.

As I watched her I kept asking myself what trick, or charm, or power it was in the actress that gave the impression of majesty to some of her scenes, and I think her management of her limbs and body gives her the distinctive style which she has in this play. I don't think they are merely mannerisms, for they are so well suited to the character of Cigarette, and would be entirely out of place in a part like Madame Butterfly, which I know is one of this actress' triumphs.

It seems a shame that the duel has been substituted for the magnificent execution of the book so exquisitely written by Ouida. The pages fairly throb with the sympathy of the writer for the little heroine whom she is finishing off so relentlessly.

It seems like a scene fairly made for the stage.

The brave man waiting the volley that is to end his life. The soldiers, his own comrades, drawn up in line waiting the dawn, which is the signal for the shooting. Then the girl dashing in with the revieve and dying on the breast of the man she loves, and has saved just as the sun rises; it does not seem as though anything could be fashioned which would make a more stirring and effective climax.

As it is, the announcement of the shooting and the carrying in of Cigarette seem to rather weaken the drama, which to this point is full of thrills and tears. But there is no question of Miss Bates' performance. It is full of fire, and intensity, and sex.

I wonder what next terror in the way of noise will be sent as an affliction to New York. When the elevated road rattle began it was said that New Yorkers would never stand for it.

But the elevated's roar is like the chirp of a robin compared to the clanging cable car bells that sometimes seem to turn Broadway into an inferno. Then the condensed air motors began their puffing and snorting. Now Fifth Avenue and the Park are filled with the demon bubble wagons that make the worst racket of all.

And still we wonder at our nerves! That man who wrote about New Yorkitis knew what he was talking of. We are the noisiest lot of people on earth, and if the puffing, and the snorting, and the clanging stopped suddenly the shock would kill us.

THE MATINEE GIRL.

ACTRESS AVERIS PANIC.

During a performance of Sapho last week at the Thalia Theatre, when the house was filled with excited Jewish playgoers, the calcium in the gallery began to sputle and spatter and to shower spectacular sparks on the heads of the people below. The fire-shouting fool was standing upon this occasion, in the balcony, and he immediately began to hallow a Yiddish translation of the words that have caused more death and disaster than almost any other words ever spoken. The audience began its usual scramble for the doors. There was a moment of extreme peril. As is frequently the case, a dreadful disaster was averted by a player. Madame Bertha Kalisch, the star of the company, walked down to the footlights and laughed. Madame Kalisch laughs remarkably well, as though she found it impossible to restrain her merriment. The Jews paused in their exodus to listen to the laugh and to look at the laugher. Then Madame Kalisch addressed them in Yiddish. She twitted them for their timidity and pointed out the trifling cause of their alarm. Then the auditors laughed with the star and at each other and altogether—and Sapho returned to her amorous adventures on the stage.

HYPOCRITICAL SUBJECT KILLED.

A tragedy of peculiar horror occurred on the evening of May 16 at the Woonsocket (R. I.) Opera House. Frank E. Harmsworth, a hypnotist assisted by his wife and a professional "subject," named Thomas Bolton were giving an exhibition. Bolton, after being hypnotized, was placed horizontally between two chairs with his head on one and his feet on the other. Upon his rigid body was placed a large stone weighing several hundred pounds. Harmsworth called for a volunteer from the audience to break the stone with a sledge-hammer. A young blacksmith named Clifford Trask took the experiment. He struck two heavy blows, cracking the stone, and was about to deliver a third when the chair under Bolton's head gave way. As the man fell to the stage the heavy stone crushed down upon him. He died shortly after, though a physician hastily summoned, did all in his power to save him. Harmsworth and Trask were arrested and the authorities are now making an investigation.

GRACE RAVEN ENTERS A CONVENT.

Grace Raven, for several seasons leading woman for James O'Neill, last week entered the Convent of the Good Shepherd at Carthage, O. Miss Raven's right name is Grace Middleton. She was educated at a convent in this city, and besides supporting Mr. O'Neill in Monte Cristo and other plays, she was a member of Margaret Mather's original company. She was considered an actress of ability. A few years ago Miss Raven retired from the stage, and since then has lived with her mother at Dayton, O.

BIRD FE 10 '02

THE ART OF ACTING.

It is very much more difficult, and surely not less important, for an actor correctly to place his emphasis than it is for him correctly to place his accents. The correct placing of the one is always a matter that demands more attention and memory, while the correct placing of the other is often a matter that demands careful study and keen perception.

There is good reason why every actor should not always place his accents correctly; there is, on the contrary, a very good reason why many actors often do not place their emphases correctly—they have not been endowed with sufficient intelligence to make it possible for them to do so. It's not every man that can become a good reader, try as much as he may; but it is the duty of every man that pretends to act to make himself as good as reader as he can. No actor ever has amounted to much that did not read well.

It was what came from the lips of the Keans and the Rauchs, the Forrests and the Cusmans, that made them the great players they were. And be assured these great artists never went before their audiences leaving anything to chance that could be settled beforehand. They were of opinion, every one of them, that there was one best way, and only one, to utter every line, and that best way they sought to discover before they felt they were prepared to undertake a personation.

Have we any players of that sort nowadays? Not many, certainly!

The right placing of the emphasis is only one of several things that must be attended to to make a good reader, but it is the only thing that can be intelligently discussed on paper. It is quite as necessary that the inflections be correct, the time properly distributed, the pauses properly made, and the spirit properly rendered, as it is that the right words be made emphatic. But the importance of these things can be made apparent only by oral illustration; hence the reason that I, when I have discussed the readings of some of our more prominent players, have confined myself to questions of emphasis.

The thing that actors pay least attention to—less even than they pay to emphasis—is the proper distribution of time; and yet this it is, more than any other one thing, that tends to make one's utterance natural and realistic—that puts into one's utterance that that makes it sound as though one were speaking one's own words.

In reading, the proper distribution of time belongs more especially to the domain of art than does anything else the reader has to attend to. It is the thing last learned by cleverness and one of the things never learned by mediocrity. With skill in the distributing of time comes deliberation, a thing without which no reader can be really effective. Mr. Forrest always took at least six minutes to speak Hamlet's to-be-or-not-to-be soliloquy, while no other actor I have ever seen took more than four, and some I have heard speak it in less than three. Yet Mr. Forrest's six minutes did not seem so long to the auditor as than three minutes of the others. The others, to use the expression of a celebrated master of the art of delivery, "hadn't the trick." Mr. Forrest's six minutes, be it remembered, were not consumed in drawing over the words, big or little, after the fashion of so many whose chief ambition would seem to be to stuff each and every word with as much sound as possible. Oh, no! When Mr. Forrest spoke, the words came clean-cut and sharply defined.

Mr. Forrest and Miss Cushman as readers were absolutely wonderful. There is now no player on the American stage worthy to unmatch the shoes of such as they.

My object in occasionally discussing the readings of some of our more prominent players is, I confess, not to belittle them. No, my object is to make the readers of THE MUNION, and especially the would-be dramatic artists, think; to impress on them this latter, especially, the fact that the memorizing of the words is the smallest part of the study that should be given to parts of often even minor importance. The memorizing, by the way, is the last thing that should be attended to. First how—then what?

ALFRED AYRES.

ROSENTHAL IN THE HUGUENOTS.

At the People's Theatre, last Tuesday evening, the regular Jewish Stock company, headed by Max Rosenthal, presented Jacob Gordin's historical tragedy, The Huguenots. The occasion was the benefit night of Mr. Rosenthal, and the audience was, consequently, very large. The Huguenots, like nearly every one of Gordin's plays, is popular with Yiddish theatregoers. This is in a way remarkable, since as a rule the Jews of the Ghetto are interested only in plays whose chief characters are men and women of their own race. Gordin and other dramatists of the Jewish quarter appreciate this sentiment, and rarely do they write plays in which the hero and the heroine are other than Jews. The Huguenots, however, appeals strongly to the audiences of the Ghetto—probably because it presents a picture of religious intolerance and oppression that strikes home to a race which has itself suffered.

The action of the tragedy takes place entirely in the palace of Charles IX, in Paris, during a period just prior to and after St. Bartholomew's Eve. Charles IX, Catherine de Medici, Henry of Navarre, and Marguerite de Valois are the principal figures in the play, and all are drawn with historical accuracy. The story deals with the massacre of St. Bartholomew's Eve, the events leading up to it, and its results. The incidents show the terrible power of Catherine and the weakness of Charles. The play ends with the death of the latter. The situations, many of them, are intensely dramatic, and the lines contain much poetic beauty.

In the role of Charles, Mr. Rosenthal displayed admirably his dramatic talents and accomplishments. His abilities in the direction of make-up and characterization were particularly shown, since Charles is quite unlike, in appearance and manner, any of the other characters in Mr. Rosenthal's large repertoire. The face, when in repose, suggested the blank, non-committal face of a Pierrot. When it lengthened or fell in accord with the thoughts that passed through the mind of the patriotic king, the face expressed, in succession, craftiness, melancholy, almost insanity and the deepest horror. Mr. Rosenthal's play of facial expression was marvelous. Its equal is rarely seen in New York. In elocution also the player was exceptionally impressive. These qualities, together with a manner absolutely true to the role, made Mr. Rosenthal's impersonation worthy of the highest praise.

The other roles were in capable hands. Especially creditable performances were given by Mrs. Abramovitch as Catherine, Levinson as Henry of Navarre, and Gold as Collin. The stage setting was very handsome, and the costumes were rich and well fashioned.

ELEANOR FRANKLIN.

Eleanor Franklin is the subject of the portrait on the front page of THE MUNION this week. Miss Franklin has just concluded what has been for her a very successful season, that began with a starring tour in *Fedor*, in the portrayal of which exacting role she made a distinct hit. Later in the season Miss Franklin was engaged to play Queen Flavia in *Rupert of Hentzau*, and again her success was emphatic. Considering the short time she has been on the stage, Miss Franklin's career has been attended by exceptionally good results, and she gives promise of accomplishing still more in the future. She has youth, ability, personal attractiveness in her favor.

GEORGE CLARKE III.

George Clarke was compelled to prematurely close his season in *When We Were Twenty* at St. Paul May 16, owing to a severe attack of sciatic rheumatism, with which he has been troubled for some time. He is now in New York.

John Turton, leading juvenile. *Munion*.

GOSSIP OF THE TOWN.



Above is an excellent likeness of Leah Lessi, a young emotional actress, who has resurrected the old play of *East Lynne* and in a measure revived the strong Luman interest that it undoubtedly possesses. Miss Lessi's methods are the simplest and have won much praise for her in this drama. She is very slightly in face and figure, tall and graceful, and her temperament fits her for the characters of Lady Isabel and Madame Vane. Miss Lessi is notable in the art of dressing. Her costumes add much to her success, especially with the fair sex. Miss Lessi's supporting company has been carefully selected, and the performance is said to be one of the very best of *East Lynne* in recent years. Miss Lessi and her company are playing this week at the Metropolis Theatre, New York city.

A testimonial benefit was tendered to "Billy" Williams, the minstrel, at the Tabor Grand Opera House, Denver, on the afternoon of May 19. Mr. Williams has been ill for several months and is in pecuniary straits. A number of players popular in Denver, including Robert E. Bell, William Hamilton, Carl Whitehead, H. and L. De Harpo, Harry Martin, and Theodore Brown, appeared in the performance.

Barbara Frietchie will be sent on tour next season by William T. Keogh, who has purchased the production.

Charles H. Koster will open Aug. 15 in *True Irish Eyes of Blue*, under the management of Jack Cullen.

Arthur Weld is writing the incidental music for *Don Caesar's Return*, the play by Victor Maes, that James K. Blackett will produce next season.

A. H. Chamberlyn stated last week that he intended shortly to produce *Morocco Bound*, a musical comedy that was successful in England several years ago.

Lee Harrison was discharged in bankruptcy in this city May 22.

J. C. Lewis, who has made the character of Si Plunkard famous, was married at Oshkosh, Wis., May 28, to Marion Bailey, a member of his company.

The Savoy Theatre, London, that was bought by Ben Greet recently, is under the control of William Greet, who also manages the London Lyric, Comedy, and Avenue theatres. Mr. Greet has secured the rights to the next two operas to be produced at the Savoy.

Richard Carle, Frank Lawton, Dave Lewis, John Hyams, Fred Titus, Marie Dalton, Trigle Friganza, and sundry chorus girls left England May 16, bound for Budapest, where they will produce *The Belle of New York*.

The report that Dan Daly would go to London to appear in

IN OTHER CITIES.

DETROIT.

Rocky Sharp was presented by Mrs. Fliske at Harmonie Hall, Tuesday evening, 14, and the performance was wonderful. The character of the scheming, dissolute woman, as shown, was remarkable in its adherence to the original as described by Thackeray. Mrs. Fliske's supporting co. is an exceptionally capable one, and the staging so much above the ordinary that it cannot be witnessed but to be appreciated. The play itself is an intensely interesting one, capable of holding its audience constantly absorbed from the rise to the fall of the curtain.

Mrs. Fliske's success as *Rocky Sharp* was more than equalled by her performance of *Tess of the D'Urbervilles*, which she gave on Friday and Saturday evenings, and Saturday matinee. It would seem as if Mrs. Fliske's powers were more truly shown forth in this character than in *Rocky Sharp*, although those that saw *Rocky Sharp* thought that it could hardly be equaled.

At the Detroit, Monday, Tuesday, and Wednesday evenings Mrs. Leslie Carter in *Zaza* was again seen.

Mrs. Carter proves that her powers as an emotional actress are very great. Mrs. Carter rose nobly to the occasion when she confronted Duforence face to face with his lying life, and her agony was depicted with great strength and force. Charles A. Stevenson rendered good support as Duforence.

Mark Smith, as Casca, was all the part requires, as her calm, cynical manner.

Miss Sophie, played by Mary Bates, Alice Mount and Harold Mansfield were both very satisfactory.

Theresa Bricke, the child actress, who assumed the role of Toto, was admirable. likewise Maria Davis as Nathalie. No matinee will be given during Mrs. Carter's engagement, as Wednesday afternoon will be devoted to a treat for the Detroit's patrons, when in a Balcony will be presented by Otto Skinner, Mrs. Le Moyne, and Eleanor Robson, and will be preceded by *The Land of the Heart's Desire*. Thursday evening the house will be given up to a testimonial dinner to be given E. R. Wissner, the capable leader of the Detroit Concert Band. The programme contains many well-known names, and cannot help but be a success.

The Lyceum was crowded to the doors Monday evening, the opening night of *Trilby* by the Pike Stock co., and with its presentation another success was added to the already long list achieved by this co. The play afforded many of the members an opportunity to appear in roles somewhat different from their usual ones, and all of them were equal in every respect.

The heavier work fell on the shoulders of Lizzie Hudson Collier as Trilby, and Harriet Munn as Svengali, and they of course received the greatest share of applause, and both deserved it. Miss Collier will compare most favorably in this role with any actress who has ever presented it in Detroit. Mr. Munn was most acceptable at Svengali, the part at no time was overacted, and was as real as could be. Taffy, shown by Fred J. Butler, was all that could be desired, and Bertie Douglass was another new line of work. Alexander Allerton, who handled it in his usual good style, J. B. Mansfield made an ideal Little Billie. Emily Melville was seen as Madame Lillard, and C. D. Waldron as Gecko. Zon Zon was taken by T. M. Reynolds, and J. R. Everhart was the Rev. Thomas Bagot. As Monday night was the occasion of the 1,000th performance of the Pike co., they gave as a momento to every lady present a photograph of Lizzie Hudson Collier.

Next week, *The Girl of the Golden West* by Agnes Burroughs in East Lynne, is at the Whitman Opera House 20-25. Agnes Burroughs rather excels her part. Archibald Castle was done by Ben Morris, who made such a hero of himself in the part that he was constantly rewarded with applause, most of it coming from the gallery occupants. H. T. Swanson as Leghane was as hard-hearted a villain as could be desired. Eva Marley exhibited what comedy the piece can boast of as Cornelia Carlyle, the spinster. H. Stobart as the sentimental old man John Doh, Edwin Loring represented the guardian of Lady Lillian, and Mand Sinclair was handsome as Barbara Hale. Other characters were played by Harry Clayton, M. Nobles, Ruby Marks, and Little Vixen. The two *Gypsies* 27-1.

It must have been particularly gratifying to Mrs. Fliske when she appeared Tuesday night after a five years' absence to see before her so large an audience, and one of culture and fashion. Here it was all gathered in an out of the way hall that has never been used for anything else, and the audience was packed to the doors. It surely proves the potent power of Mrs. Fliske's personality, and it must have been a proud moment for her after being practically crowded out of Detroit for so long a time by the methods of the theatrical trust. None of the regular theatres could she rent outright on her own account by reason of her antagonism to the Trust, as Harmonie Hall, with its two flights of stairs and out of the way locality, was the only building left in the city.

She had not had a home of her own, and the opportunity of the regular theatres all open and playing at from \$1.50 down to 15 cents a seat. As to Mrs. Fliske, nothing but praise could be accorded. She is the greatest mistress of the dramatic art this country possesses. She has developed wonderfully in her art since her last.

PRELIMINARY KIMBALL.

PROVIDENCE.

Northern Lights, presented by the Albee Stock co. at Keith's May 20-25, drew the largest audiences of the season. For opening night the house was sold out and the theatre has been crowded all the week. If numerous curtain calls count for anything, the co. made even a stronger hit than they have heretofore.

Malcolm Williams made his usual hit as John Swiftwind. George F. Ferrer gave a forcible and artistic portrayal of Sidney Sherwood. Foster Lardner, specially engaged for the role of Wallace Gray, made a forcible impression, and Robert Keegan as John Dore, Lida Leigh as Florence Shadrack, Eva Fullchild as Dan Burton, were well cast. Blanche Hodder was a pleasing Starlight, and other parts were well taken by Walter Thomas, Sadie Handly, W. F. Owen, Percy Winter, and George E. Sprague. The production was staged with new scenery and original electrical effects. The distribution of ice cream between the acts proved an acceptable innovation and will be continued.

The Wife 27-1. Katherine Barber, a local favorite, opened a Sunday evening at the Empire 20-25, to an audience that filled the theatre. For the first night selected for the opening, was splendidly staged and presented in a satisfactory manner. Miss Barber, as Princess Fedora, gave a creditable performance and was seen in some striking costumes. Louis Leon Hall showed much ability in the role of Louis, and the other parts received good interpretations by Bill Charendon, Harry King, Franklin Hall, James Kennedy, James Gordon, Eustis Howell, Edith Crispin Ives, Rose Watson, and Elizabeth Ward. Fedora was given 27-1. Rosedale was put on with Miss Barber as Bonny Leigh, and Louis Leon Hall as Elliott Gruas. The management furnishes vaudeville between the acts, and during the opening week specialties were given by Tenley and Simonds, Josie and Willie Barrows, and Riedy and Currier. Sowing the Wind 27-29. Bands Across the Sea 30-1.

Corse Payton's Stock co. will open a Summer season at the Providence Opera House 20-25. The Faustine Minstrels' performances at Talcott Theatre 21-25, to large and appreciative audiences. The entertainment consisted of the usual first part with Harry C. Patterson as Interlocutor, Walter P. Kratz and Duke Westland, tambos, Walter R. Ross and Edward R. Perry, bones, and a chorus of thirty. Solo by W. E. Ross, Fred H. Brateman, Duke Westland, James King, W. P. Kratz, A. R. Lenz, and E. R. Perry, and an oboe of merit by Professor Henri Baucher, violinist. King and Jennings, musical act, and Kratz in an original sketch entitled A Hungry Cow. The band, consisting of Guitars, orchestra, Duke Westland in Giblin's Philosophy, and Illustrated songs by F. T. Richards and W. S. Johnson.

Blanche Hodder, of the Albee Stock co., has guested her mother and sister, who will remain for a few weeks.

Lida Leigh, of the Albee Stock co., was the recipient of a gold chain bracelet, sent to the stage door by an admirer whom she had never met.

Sadie Handly, of the Albee Stock co., gave an ice cream reception at Keith's after the matinee 18, which was largely attended.

HOWARD C. RIPLEY.

MILWAUKEE.

Frederick Faulding, supported by the Hadley Stock co., opened a week's engagement at the Elgin in Dr. Jekyll and Mr. Hyde May 19 to S. R. 69. The production was the best yet given by the co., and Mr. Faufding met with an enthusiastic reception, his skillful work eliciting from all to whom he has become personally popular here, gave a sympathetic and convincing portrayal of St. Ives. James E. Nelson made a dignified, earnest Mr. Peterson. Charles Sutton did excellent work as the Vicar. Paul Scott offered a clear cut and thorough faithful interpretation of Dr. Jekyll. Francis Jones contributed a good piece of work as Guest. E. F. Jackson scored a success as Lydia Dickson was an animated Sarah, and a neat bit was added by Walter Wallace, a promising young beginner. The play was admirably staged and well directed by Mr. Faufding. Louie, the Fox-sake 20-1.

The Thurmoners, on, played Uncle Tom's Cabin at the Auditorium 20 before a large audience and scored a success with the old play. Much credit belongs to George Foster Platt for his effective staging of the production, a large number of accessories and incidents being skilfully employed to lend color to the scenes. Eugene Moore played the title-role with true feeling and sincerity. John M. Salmonells gave a tell-

ing portrayal of Legree. Albert Brown did a clever piece of acting as George Harris. Lee Miller, in the role of Wilson with good effect, and R. C. Chapman made a hit as Marks. Grace May Lamkin added another artistic portraiture to her credit as Ebenee. Babette Vasquez was received with rounds of applause as Eva. Daisy Levering deserves particular notice for her exceedingly funny impersonation of Topsy. Kate Price, itself an interesting number of Miss Sophie, and a large number of lesser roles were equally handled. Niles 21-2.

Burt's Vanderville co. gave two performances at the Auditorium 19 to good and appreciative audiences. The house remained dark for the balance of the evening. Russo and Holland's Minstrels will appear for two performances 20, after which the house will close for the season, and extensive alterations and repairs will be carried out. Manager Miller left for New York some time ago on business connected with his various enterprises.

Midway 20-25. Richard Mansfield 27, 28. In a balcony 29.

The Fabat is closed for the season, and Manager Wissner has left for Germany to make his annual visit and preparations for next season.

Edith Evelyn is resting for a few weeks on account of her throat, which for a time caused her much trouble.

With the exception of the matinee, it is to be expected that *Rocky Sharp* will be the most interesting one, capable of holding its audience constantly absorbed from the rise to the fall of the curtain.

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likewise Maria Davis as Nathalie. No matinee will be given during Mrs. Carter's engagement, as Wednesday afternoon will be devoted to a treat for the Detroit's patrons, when in a Balcony will be presented by Otto Skinner, Mrs. Le Moyne, and Eleanor Robson, and will be preceded by *The Land of the Heart's Desire*.

Thursday evening the house will be given up to a testimonial dinner to be given E. R. Wissner, the frequent leader of the Detroit Concert Band.

The programme contains many well-known names, and cannot help but be a success.

The Lyceum was crowded to the doors Monday evening, the opening night of *Trilby* by the Pike Stock co., and with its presentation another success was added to the already long list achieved by this co.

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CORRESPONDENCE

ALABAMA.

UNION SPRINGS.—ELFY OPERA HOUSE (Henry J. Rosenstuhl, manager): Bland Tom May 25.
ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Chicago Concert co. May 24.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles Hall, manager): A Woman and A Wife wanted by the Bronx Dramatic Co. May 13-14; excellent performances; large business; specialties by Pollock and Gagnon and H. D. Crosby were well received. Credit Lorraine and A Cheerful Star 20-25.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Sag Harbor May 21-23.—**MORRISON'S BURANK THEATRE** (Oliver Monroe, manager): The Two Orphans as presented by the Cummings Stock Co. drew largely 12-18. Woman Against Woman 19-25.—ITEM: W. J. Reeves, who for a long period was the efficient door-keeper at the Burbank, has been made assistant treasurer at that house.

OAKLAND.—MACDONOUGH THEATRE (Edward Swift, manager): Henry Miller in Heartsease May 17 to S. R. O.; play greatly enjoyed and applause tendered Mr. Miller generous. Shirley co. 20-25.—**DEWEY THEATRE** (Glanders Stevens, manager): Stevens Stock co. in The Man from Texas 13-19; fair production; good business; clever specialties. Next week, Quo Vadis.—ITEM: Grace Craig, of the H. C. Blaney co., is here visiting her parents.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Jessie Shirley co. May 11-18 in Little Lord Fauntleroy; Self-Realization, Vol. 1, Trinity, Dr. Country Girl, The Fly, Duckling, etc. Eddie Lyons, etc. May 13-15. Rose Central, given in honor of President McKinley, was attended by 50,000 to 70,000 people.

SAN FRANCISCO.—GRAND OPERA HOUSE (William McCallum, manager): Menely Concert co. May 18. Buile Stock co. 20-25.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

PACIFIC.—BARTON OPERA HOUSE (R. G. Barton, manager): Sag Harbor May 25.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Lois Fuller co. May 23 canceled.—ITEM: Edna Wright, a talented young clowns, gave an entertainment 15 to fair house.

OMAHA.—WRIGHT'S OPERA HOUSE (Dore Perkins, manager): Sanford Dodge May 20 canceled. Season closed.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sunbeam Dodge in The Three Musketeers May 16, 27; good business and co.

GRAND UNION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Traville May 16, 27. small audience.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Andrew Mack's new play, Tom Moore, May 16-18, made an instantaneous hit. It is highly interesting and is replete with love making, wit and pathos, and affords an excellent opportunity for introducing Mr. Mack's melodious voice coupled with the sweet rhymes of Moore. Several new songs have also been written for the piece, all of which received hearty encores. Mr. Mack was several times called before the curtain, and the applause and laughter was genuine and continuous. The star is surrounded by a strong co., and the mounting stars are elsewhere. The critic claimed his previous success here. The old stars will have the last two acts condensed somewhat before resuming next season. The Daniel K. Ryan co. 20-25 in The Three Musketeers, Oliver the Contractor, Impoverished, The Fatal Wedding, Sign of the Crucifix, and The Galley Slave to good business and like productions; specialties introduced. N. C. Goodwin and Maxine Elliott in The Merchant of Venice 20.—ITEM: Managers Jennings and Graves of the Hartford Opera House, have issued certificates of commendation to Jennings and Graves Co. The co. organized to enter in a general theatrical business, to buy, sell and control theatres, and bill posting, and to organize cos. The capital is \$50,000 in 500 shares of \$100 each. The subscribers are H. H. Jennings, E. M. Graves, H. H. Jennings, Jr., and E. G. Graves.—Manager Harris of Rich and Harris, was present at the production of Andrew Mack's new play; also E. V. Rose, of Boston, and theatre parties from New Britain and Providence.

A. BUMONT.

NEW Haven.—HYPERION THEATRE (G. R. Bunnell, manager): Viola Allen and her excellent co. packed the house with large and distinguished audiences May 21, 22. In the Failure of the King is a decided success, and is the best name of the strength remaining in the diminution. As Dame Fortune, Miss Allen has scored a decisive triumph, and one of the best bits of work was the love scene with Don John. Every climax was followed by repeated curtain calls and Miss Allen's success was as complete as it was merited. W. E. Bonney as King Phillip was capital and Edgar L. Davenport as the Cardinal a revelation. He played this small yet difficult role with force and careful appreciation. The other members of special notice were Robert Holmes and March Yule.

THEATRE.—THEATRE (William H. Hulbert, manager): Fenner Comedies May 13-19 in Just Before Dawn, The Stowaway, The Fatal Card, The Streets of New York, The Princess of Patches, and Forgiveness to large and pleased audiences.

STRAFFORD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): E. H. Sothen, with strong support, May 19 in Hamlet; fair audience pleased. The Fenner Stock co. pleased good house in Roanoke 19.

CREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Girl from Chile May 14, large audience, satisfactory performance. Season closed.

HYPNOTHEMOS.—OPERA HOUSE (J. J. Friedman, manager): Walters Opera co. May 19 in Olivette, excellent performance; light house. Walters Opera co. 20.

LA SALLE.—ZIMMERMANN OPERA HOUSE (C. Zimmerman, manager): Enrico and Holland's Minstrels May 19 drew good business; excellent performance. Season closed.

PROGRESS.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Enrico and Holland's Minstrels May 17, 20; good performance; fair business. E. H. Sothen in Hamlet closed the season 20.

EDDINGTON.—AUSTIN OPERA HOUSE (Edward Austin, manager): The Fay Street (local) May 17. Graduating ceremonies of the Illinois College of Photography 24.

SHAWNEE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Flora De Voss co. May 20-25; fair business and performances.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conors, Jr., manager): Down Mobile May 19 pleased large business. The Village Parson 20.

FAIR.—NEW GRAND (J. W. Smith, manager): High School entertainment May 16. The Queen, hypnotist, 20-25. Judge Ewing, lecture 28.

SHARON.—OPERA HOUSE (C. D. Patrick, manager): Richards and Pringle's Minstrels May 24. O. T. Band concert 6.

GALINA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Charles Ball, manager): Local concerts benefit Jacksonville audience May 13, 14; were well rendered to good business. Manager Q. Charles Ball will open his Summer stock season May 21 with the Crescent Stock Co.—**GOOD FELLOWS' HALL.**—D'Ormond-Puller Stock Co. in the hall, 1000 capacity, will open its summer run. The Three Musketeers 20-25.—LAUREL VAUDVILLE PALACE (Paul Brachard, manager): Will open 27.

ST. LUCIA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark.

GEORGIA.

ATLANTA.—THE GRAND (Henry and Julius De Give, managers): Boyle Stock co. opened their summer season May 6-11, offering first half of week, Lady Windermere's Fan; last half, Caprice, to splendid business; co. good.—**OLYMPIA** (Henry and Julius De Give, managers): Dark.—**LOCUM** (Dr. Cooley and Mrs. Cooley, managers): Little and Little Blue, Blackwell, Hale and Francis, the Alisons, Lizzie, Bicknell, Hale and Francis, the Allisons, Lizzy, the Two Pucks; business good; excellent till.

ATLANTA.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): Home Soil combination did not appear May 13, 14, on account of illness of Mr. Boone, who is now convalescent. The Be 27.—ITEM: Jones and Dudley are now managers of the Opera House. Mr. Jones having bought half interest. Mr. Dudley is also one of our most sterling young men and no doubt everything will prosper under new management.

ATLANTA.—CHAMP'S PARK PAVILION (E. E. Wilson, manager): Una Clayton co. May 18 closed successful two weeks' engagement, having presented The Midnight Masquerade, The Persian Princess, Why Men Left Home, The French Bell, and Miss Sherlock Holmes. Manhattan Vaudeville co. 20 to large audience; satisfactory performance.

ATLANTA.—NEMIN'S OPERA HOUSE (James R. Nevin, manager): Una Clayton co. May 20-22. This co. was to have been at Hobley Park Theatre, but has come in for first three nights on account of weather.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hamford, manager): Harry Carson Clarke May 15 in What Did Tomkins Do to good business; pleased audience. Lois Fuller 16 to good business. Logan Opera co. (manager) 20.

CALDWELL.—OPERA HOUSE (A. F. Johnson, manager): High School graduating class May 16; good entertainment.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Harry Carson Clarke in What Did Tomkins Do May 16; fair house; good co.

ILLINOIS.

CLINTON.—ENNICK OPERA HOUSE (Arthur and Gallaher, managers): Olympia Comedy co. May 6 to full houses; delighted audiences. Plays: Sin and Its Shadows, The Broken Friend of Bowser, A Red Cross Nurse, Is She Guilty, Lights o' London, A Night Out, and Knights of Labor. Minstrels (local) 16.

BELVIDERE.—BERTHICKY'S OPERA HOUSE (W. H. Berthick, manager): H. A. Drew, the hypnotist, pleased fair business May 16-18. Richards and Pringle's Minstrels 23.—ITEM: Fred Collins, leader of the Opera House orchestra, and Mrs. Harriet Gross were married 21.

NEWARK.—MCCLURE'S OPERA HOUSE (T. A. Cahow, manager): The Girl from Chile May 12, good and performance; fair business. Russo and Holland's Minstrels 14; fair house; satisfactory performance. Season closed.—ITEM: New season the Opera House will be under the management of T. McClure.

ASHLAND.—OPERA HOUSE (J. H. Plain, manager): Fenberg's Stock co. in Roanoke, The New Governor, Knobs o' Tennessee, East Lynne, Why Men Left Home, and The Brand of Cain to fair business; good co. Richard and Pringle's Minstrels 23.

GLENDALE.—AUDITORIUM (Henry Garfield, manager and producer): Daleyco Stock co. May 12-16; good and performance. Plays: Sin and Its Shadows, The Broken Friend of Bowser, A Daughter of Cuba, Was She Guilty, A Night Out, and Knights of Labor. E. H. Sothen 21.

DETROIT.—AUDITORIUM (Henry V. Carril, manager): Passion Play Pictures May 20. Walters Opera co. 21.—Hartington's Combined Tent Show opened for a week 20, presenting A Royal Reception, and The Vendetta; pleasing packed tent tent.

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GALINA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): The Troubadours Minstrels (local) for the benefit of the Just For Fun Club, May 18, was the closing attraction of the season. The entertainment was well patronized.—ITEM: Manager Kinneman announces that he has closed a contract with Haskett and Smith whereby he becomes the manager of the new \$60,000 home now in the course of erection. The new theatre has been christened the Indiana, and will be one of the finest and best equipped theatres in the West. Manager Kinneman will retain the management of the Grand, which will be a popular pelleted theatre, and will only book attractions for three nights, thus doing away with week stands and booking both houses so that there will be no competition between them.—The local lodge of Elks have purchased one of the best building sites in the city and announced that they will soon begin the erection of a handsome home.—William White, proprietor of the Palace in Marion, died of pneumonia April 30. Mr. White has been identified with the theatrical interests of this city for a period covering thirty years, his latest venture being White's Theatre, the life of which was cut short by Mr. White's failure. He had a wide acquaintance with the profession and made many friends among them who will bear of his death with regret.—Harrison's Minstrels, The Banker's Daughter, A Mountain Girl, The Black Ping, and After the Bell; co. has agreed to remain another week.

BROOKLYN.—BROADWAY THEATRE (Sir W. Jackson, manager): Violin Allen and her splendid co. gave a splendid performance of In the Palace of the King May 20 to a crowded house. The mounting and mounting stars never failed to elicit here, while the stars of the second division, such as the Banker's Daughter, The Devil's Disciple, Dr. Jekyll and Mr. Hyde, Sin and Sinner, Robinson Crusoe, and A Night in New York; co. capable; business first class.

NEW YORK.—LYCEUM THEATRE (Sir W. Jackson, manager): Chester De Noid opened for a week May 20 in Ten-Ton Door. Other plays: The Ranch Hero, The Queen's Defender, The Christian of Hawk's Nest, The Devil's Disciple, Dr. Jekyll and Mr. Hyde, Sin and Sinner, Robinson Crusoe, and A Night in New York; co. capable; business first class.

MIDDLETON.—THE MIDDLESEX (Henry Engel, manager): The Bostonians to capacity May 24 in Robin Hood; all the old favorites were warmly welcomed. The season will close with How's a Moving Picture 4.—THE MACDONOUGH THEATRE (W. J. Berlin, manager): Season closed.

WASHINGTON.—UNION THEATRE (Volkman Brothers, managers): Will Carleton May 21; good and appreciative audience. Richard Golden and company co. in Old Jeff Prouty 22; light business. Monte Carlo Girls 23.

WINTHROP.—OPERA HOUSE (J. E. Spaulding, manager): Richard Golden in Old Jeff Prouty May 21; poor business; performance excellent. Season closed.

WILLIAMS.—LOOMER OPERA HOUSE (John H. Gray, manager): Grimes' Cellar Door May 18; fair performance and business. Season at an end.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (George Baylis, manager): John Drew in Richard Carvel May 20. Columbia Opera co. 27-1 closes the season.

William McKee, Tom Regan, Oscar Michæla, Bert Walter, Earl Denbo, and John E. Hayes.

CHARLESTOWN.—BLESSING OPERA HOUSE (F. F. Claffey, manager): Season closed.—Harrison Brothers' Minstrels, under canvas, May 16; crowded; fine performance.—ITEM: Manager T. F. Claffey suffered painful accident by running a splinter under his thumb nail; doctors fear blood poisoning.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Helmman, manager): Smith Sisters Quartette May 10 to good house. John E. Toole co. 13-15. Plays: Killdeer and the Shine, A Gypsy German, and Rip Van Winkle; fair houses; star's support fair.

ELKHORN.—BUCKLEY OPERA HOUSE (G. Carpenter, manager): Miss Storm (local) May 12. Business: production good. Mrs. George M. Stenderup, of South Bend, took the leading part. The Flints 13-15.

SPRINGFIELD.—AUDITORIUM (Andrew and Elizabeth, managers): Marie Lamour and Frederic Murphy in A Wise Woman May 14; first-class co.; fair house. Season closed.

SPRINGFIELD.—UNION GRAND THEATRE (E. J. Fisher, manager): A Wise Woman closed the season May 15; good house; excellent performance; Frederic Murphy and Marie Lamour worthy of special mention.

SPRINGFIELD.—HENRY'S OPERA HOUSE (G. C. Henry, manager): House closed for season.—ITEM

Perry, manager: Black-Soville co. May 23-25 to fine business.

LAURELLE.—OPERA HOUSE (Fay Brothers and Howard, managers): Francis Wilson is The Monk of Mulier May 25; large and delighted audience. Also in Wonderland (cont'd) 25.

WILDFIRE.—MUSIC HALL (R. E. Morgan, manager): There has been a large audience each for the Elks' benefit, which closes the season May 24.

SALOON.—THEATER (John and Grant, houses and managers): The Prisoner of Zenda May 22.

CHEESE.—ACADEMY OF MUSIC (James R. Field, manager): Season closed.

MICHIGAN.

DETROIT STATE.—BUNDELL'S OPERA HOUSE (A. J. Bunzell, manager): The Flaming Arrow May 15; excellent performance; good house. The Cuban Stock 17 presented by the public High School was well rendered to good house. La Poule's Combination 28. Local 31. North Brothers' Comedians 3-8. Railroad Jack 32. Imperial co. 17-19.—ITEM: Marquette Club will attend the Grand Lodge meeting at Milwaukee during the latter part of July, and three special sleeping cars have been chartered. An attempt is at present being made to organize a lodge of Elks in this city.

DAY COTS.—WOODS'S OPERA HOUSE (F. P. Walter, manager): Way Down East to a good house May 2; satisfactory co. Eight Bells did good business. H. Stuart Robson, supported by a competent co. in She Stoops to Conquer to large house 16. Gaskill Stock co. opened for a week 20 to packed house. Kibby 27. Vogel and Deming's Minstrels 31.

WAHOO STATE.—OPERA HOUSE (E. S. Bee, manager): Stuart Robson in She Stoops to Conquer May 14; good business; fine performance. The Devil's Lane 28. The Telephone Girl 31. Midnight in Chinatown 4. Nathan Hale 8. Si Shoom 15. Sun Barber 22.

WAHOO STATE.—STEINBERG'S GRAND OPERA HOUSE (John Steinberg, manager): The Devil's Lane May 18 drew large and pleased house. The Illinois Sisters made a hit. Sodden's Stock co. 28.—ITEM: OPERA HOUSE (William Merrill, manager): Duck.

LAWRENCE.—RAINED'S OPERA HOUSE (Fred J. Williams, manager): Badlow Brothers' Minstrels May 16; small house; fair co. Midnight in Chinatown 17; fair business and performance. Nat Reles Vanderville, under canvas, closed good week's business 18 and are doing well 20-25; excellent bill.

WAHOO STATE.—OPERA HOUSE (Ray N. McGriff, manager): Devil's Lane May 15; fair co.; light house. Midnight in Chinatown 19; co. and business good. The Bugmaster 21 pleased good house. Barbow Brothers' Minstrels 25. 26 will close the season.

ASHBURN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Phiney's U. S. Band May 29 (Elks' benefit) to full and pleased house.—ITEM: Arrangements are now completed for the second annual May Festival to be given 29-31.

ASHTABULA.—WAHL'S OPERA HOUSE (C. W. Wahl, manager): Stuart Robson May 15 in She Stoops to Conquer to capacity; good performance.

DETROIT.—CITY OPERA HOUSE (C. H. Miller, manager): Sodden's Stock co. 20-25. Russo and Holland's Minstrels 29. Vogel and Deming's Minstrels 31.

WAHOO STATE.—THEATRE OPERA HOUSE (John T. Jackson, manager): A Singin' Chicken failed to appear May 20. The Gashell Stock co. 27 June 1 will probably close the season.

DETROIT.—NEW YORK SCHOOL OF MUSIC (R. A. Bush, manager): The Bugmaster May 29 (return); light house; audience pleased. Vogel and Deming's Minstrels 6.

DETROIT.—ATHENAEUM (H. J. Porter, manager): Stuart Robson in She Stoops to Conquer May 28; fair business; good performance.

PLATE.—STONE'S OPERA HOUSE (H. A. Stone, manager): Sonja's Band delighted good house May 16. The Bugmaster 20.

BATTLE CREEK.—HAMBELIN'S OPERA HOUSE (C. R. Smith, manager): Midnight in Chinatown 15; 16 pleased fair house.

DETROIT.—SALESBURG OPERA HOUSE (C. E. Schloss, manager): Duck.

DETROIT.—ATHENS THEATRE (Dean Sebold, manager): Duck.

MINNESOTA.

MINNEAPOLIS.—OPERA HOUSE (D. F. Burlingham, manager): Elks' Circus May 14; packed house; parade as well as show great. Echo Club though 17 gave good concert to big house. Myrtle-Harder co. 20-25.

WAHOO STATE.—THEATRE (Buell and Boor, lessees; C. H. Gribble, Jr., resident manager): The Highwayman May 16 engaged. Roney Brothers' Concert co. 17; to good house; selections good. At Valley Forge 22. HIGH SCHOOL EXERCISES 31; season closed.

ST. CLOUD.—DAVISON OPERA HOUSE (E. T. Davison, manager): Santonelli, hypnotist, May 20-25; good exhibitions; fair houses.—ITEM: CITY CHURCH AUDITORIUM: Camilla Usoo delighted a fine audience 21.

MINNEAPOLIS.—LYCEUM THEATRE (E. Z. Williams, manager): When We Were Twenty-one May 29 canceled. The Evil Eye 24, 25.

WAHOO STATE.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Duck.

ST. PETERS.—OPERA HOUSE (H. J. Ludeke, Jr., manager): At Valley Forge May 23.

WAHOO STATE.—WARE AUDITORIUM (A. K. Ware, manager): Carlton College Glee Club May 4.

MISSISSIPPI.

MEMPHIS.—WALNUT STREET THEATRE (Thomas M. Senges, manager): Spanish Octette on strings from Barcelona, Spain, played to small audience May 20, 21, but from an artistic standpoint the Octette scored an immense success. The violin soloist, Ricardo Ruiz, deserves special mention. And Felix Cortado, the double bass soloist, earned many appreciative plaudits. Funny Bill Burk-singers 22—23.—ITEM: The New Orleans Opera House and Hamilton Stock co. opened season May 19 in A Trip to the Circus, with Esme-Sentor Hamilton, W. H. Cross, and Balfour and McCrystal in specialty work moderate audience pleased.

MEMPHIS.—OPERA HOUSE (J. R. Hunt, manager): Rose and Pearl May 17 closed to S. R. O.; audience pleased.

MISSOURI.

WAHOO STATE.—PERTLE SPRINGS (A. Sinojones, Jr., Christopher, manager): The Summer Stock co. opened May 20 with Never Too Late to Mend. A splendid interpretation of the play was given to immense business.—ITEM: Walter H. and Lena Hunt, of the Missouri Girl co., have occupied a cottage at Pertle Springs, and will spend the next six weeks resting. Mr. Hunt formerly lived here—Willard Bushell, manager of the stock co., was invited into the Warrensburg Lodge of Elks 17.

WAHOO STATE.—HARRINGTON THEATRE (F. M. Harrington, manager): Russo and Holland's Minstrels to big house May 9; fair performance. Money Stock co. 13 return to good houses in Mile. Sultan A Noble Revenge, in Pennsylvania, Monte Cristo, A False Face, and Humpy Dumpty. Miss Bomberger of this city; Fannie Fischer Powers, and Harry Stewart Bridges of New York, in regular 21; fair house; good concert. Grand Stoedfeld 25.

DETROIT.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Holloman, manager): Rent from a Pathfinder May 12-19 in From Sire to Son; The Lightning Express, The Devil's Gold Mine, False to Accusation Below Zero, The Three Musketeers, St. Valentine's Day, and Below Zero to good business. Co. first-class; specialties excellent.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): The Miller's Daughter May 13 (short amateur); good house and performance. Els' Perkins 18; medium but pleased audience.

DETROIT.—FEEDS GRAND OPERA HOUSE (Clifton and Clendenin, manager): Leon Comedy co. May 14-18; business and co. poor. Local 23.

DETROIT.—OPERA HOUSE (J. W. Young, manager): Duck.

MONTANA.

WAHOO STATE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Blanche Walsh in More than Queen May 10. Leo Fuller drew big houses with medium audience 11-14. Els' Perf. 16, 17, 18, houses and co. Nathan Hale 19, 20. Belmont Saxon Thompson 22. The season closes with Nathan Hale 20.—ITEM: STUTTON'S NEW THEATRE (Dick P. Sutton, manager): Duck.

WAHOO STATE.—UNION OPERA HOUSE (A. H. Hartley, manager): Nathan Hale with Howard Kyle May 17 was a delightful performance and drew good house. Local 20 also deserved mention. House dark for repairs 18-21.—ITEM: The Empire will be used for summer attractions.

WAHOO STATE.—THEATRE MARGARET (H. T. Collins, manager): Leo Fuller and co. to fair business May 12. The Evil Eye 15 pleased fair house. Howard Kyle in Nathan Hale 18; good business; very satisfactory performance.

WAHOO STATE.—MING'S OPERA HOUSE (P. F. Cort, manager): Duck.

manager): The Nichols trio, with Griffith, hypnotist, entertained good audiences May 13-18.

NEBRASKA.

ALLIANCE.—PHILADELPHIA OPERA HOUSE (F. M. Sprecher, manager): Philadelphian's Faust to good business May 15; performance fine, but somewhat cut; fair house.

OMAHA.—THE OLIVER (Crawford and Zebrina, managers): The County Fair May 16; crowded house; Neil Burgess as spy and kittenish as ever; well balanced co. E. H. Sothern 31.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Duck.

NEVADA.

MEMO.—MCKEE'S OPERA HOUSE (Ed Piper, manager): Cora Sauer Musical May 18; crowded house; excellent performance.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (W. W. Hartford, manager): May Fiske co. closed week of fair business May 18. The Bostonians 22.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): A Bachelor's Honeymoon May 23 canceled.

NEW JERSEY.

WAHOO STATE.—ELRIC THEATRE (H. P. Soulier, manager): The Elric Stock co. May 16-18; large attendance; in A Woman's Power. Lillian Mac Crawford has "caught on" and is very popular here; she did excellent work as Fanny. Arnold Reeves did well as Jean, and the rest of the co., with one or two exceptions, were satisfactory. Hans Hanson 20-22; good business and co. J. K. Emmett and Little Gibson, supported by the Elric Stock co. 23-25 in The Outpost; splendid evening emanating from Edwin Harcourt, author of Land of the Midnight Sun and Northern Lights.

WAHOO STATE.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): John Drew in Richard Carvel May 15 did not please. Black Parr's Troubadours satisfied two fair audiences 16-17. Season closed. The entrance to the theatre will be torn down and re-modelled.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Charles K. Champlin in Old Virginia May 20 to capacity; good play and co. Frank Bush's Vanderville co. 30.

WAHOO STATE.—OPERA HOUSE (Robert Petty, manager): Christie and Baird's co. in Gettysburg, The Heart of Virginia, and Under Two Flags to S. R. O. May 16-18; splendid performances.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, manager): Duck.

NEW YORK.

WAHOO STATE.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Henklein, resident manager): Under the direction of George Blumenthal the Empire Opera co. opened a Summer engagement May 15 in a big house in Pinhook and Cavalier Rustication. The principal singers are Irene Mallette, Ann O'Keefe, Sylvester Cornish, F. V. French, Rhys Thomas, Lionel Hogarth, Edward Eagleton, Julia Gifford, Louise Moore and George Tallman. The chorus is large and well drilled. In Miss Gifford Manager Blumenthal thinks he has found the coming prima donna; she has sweet clear voice, and uses it well. Girofina and Frenchman 21.—ITEM: HAMMANS BLEEKER HALL (H. B. Jacobs, manager): The Little Minister 27-1.—PROCTER'S (F. E. Proctor, manager): Howard Graham, resident manager; His Elder Brother and The Guy not 16-18. Charles Hawkins was the best in the cast, opening 20. Section C of Proctor's co. produced in Home Bound and Confusion. The trolley girls' strike being over the house was packed. Arthur Shalhout, Robert Sidney, and Allison Skipworth of last season co. were warmly welcomed. In Coming Summer Gurd, a star of last season's co., was kindly remembered. Between the nets singing and dancing by May Evans, bang duets by Whitaker and Hill, and moving pictures were introduced, including scenes in the recent railroad strike taken by Mr. Faby. The Strange Adventures of Miss Brown and into Dunkirk 25.

WAHOO STATE.—LYCEUM THEATRE (M. Reis, manager): Joshua Linn May 18; good houses. Huntley-Jackson co. 20-23 in For Liberty and Love, Pink Diamonds, Boumbo, My Maryland, The Fatal Card, Marble Heart, An Innocent Sinner, A Night Off, and Many Strangers. The World and The Tomato 24.—ITEM: THE LYCEUM (George W. Williams, manager): Hotel's Girls, 25.—ITEM: Manager Blumenthal thinks he has found the coming prima donna; she has sweet clear voice, and uses it well. Girofina and Frenchman 21.—ITEM: HAMMANS BLEEKER HALL (H. B. Jacobs, manager): The Little Minister 27-1.—ITEM: PROCTER'S (F. E. Proctor, manager): Howard Graham, resident manager; His Elder Brother and The Guy not 16-18. Charles Hawkins was the best in the cast, opening 20. Section C of Proctor's co. produced in Home Bound and Confusion. The trolley girls' strike being over the house was packed. Arthur Shalhout, Robert Sidney, and Allison Skipworth of last season co. were warmly welcomed. In Coming Summer Gurd, a star of last season's co., was kindly remembered. Between the nets singing and dancing by May Evans, bang duets by Whitaker and Hill, and moving pictures were introduced, including scenes in the recent railroad strike taken by Mr. Faby. The Strange Adventures of Miss Brown and into Dunkirk 25.

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WAHOO STATE.—LIMELIGHT THEATRE (M. Reis, manager): Joshua Linn May 18; good houses. Huntley-Jackson

OUR DRAMA: ITS DISEASE AND THE CURE.

L.—Fallacies and Facts in Its Diagnosis.—The Habit of Theatregoing.

"I cannot, sir, . . . give you a wholesome answer." *Hamlet.*

Many of us have an earnest wish to see a renaissance of the dramatic art in America, and would like to figure in the movement that will bring it about. That movement will come, slowly and surely. Deliberate consideration, however, brings the conviction that the more slowly it comes the less surely will it arrive.

High-minded editors who discuss the evils of the commercial condition of the stage in America generally combine in the belief that, like every other decadence in history, it will eventually be reformed by the actual extreme of abuse which characterizes it. Historically, and in precedent, this is demonstrated as to politics or government. It is not true, however, of an art or a business. The passive motto of "give him rope and he will hang himself" does not apply to these things. Such editors say that the remedy will be applied by the people, the masses, who will wake the managers practicing abuses to a realizing sense of the public desire for better drama, through the medium of the box-office.

This, I think, is an error. Every sufferer from a pain does not seek a remedy. The sufferer must first be convinced by diagnosis that he needs a remedy; otherwise he will passively wait for the pain to depart. The public pain is as yet only a pain, not a realising sense of illness. Again, when no remedy is known, no remedy will be sought. It is ignorance of the remedy which makes the public suffer passively—that and the mildness of the pain, which is soothed by narcotics. The theory of public reformation would be true if the masses were able or eager to eschew any unworthy form of entertainment to patronize a worthy form. But when—broadly speaking—there is no "worthy" form to patronize, the "unworthy" will flourish; for the American playgoer has formed the habit of attending the theatre as he reads a novel, for amusement and to kill time. He, or she (for the bulk of our playgoers are women) demands a weekly amount of theatregoing, without much considering the amount of the material so purchased. Brilliant names, pretty scenes or music, handsome gowns, and, above all, the *fad* or *vogue* of the entertainment, are the inducements which attract. These tastes do not embarrass the commercial manager, for he knows them, develops and caters to them. But a worthy attraction, artistic, high in standard and educational in value, generally suffers when placed in opposition to such as described. This does not mean that the conditions are hopeless. Far from it. It must be remembered, however, that the *masses are led by precedent, by vogue, and not by critical judgment of art.*

In reviewing the practical steps necessary to an improvement and elevation of our stage, it is apparent that the most requisite factor is the sympathy and interest of the public. Although to actually exploit and present a wortier form of drama may be deemed the most radical move, the public is not so eager to support a better drama as is claimed, and a change of public conditions is necessary to assure that support. Human history shows that the public is not so quick to avail itself of its opportunities as might be expected or desired.

In all matters of public demand the degree depends upon the character of the demand, and upon whether it be for necessities or luxuries. A demand for necessities is inexorable. A demand for luxuries is qualified. In what a man must buy a man will strive to secure the best; in buying what he may do without he is careless and indifferent. The aim of the luxury purveyor is to make the demand for his article as far as possible imperative. This is done through the argument of precedent, of example—through *vogue*.

The knowledge that So-and-so (widely plural, and with a capital "S") uses a certain brand of a certain luxury is a strong argument to impel its use by others. The wide dissemination of such knowledge of use in the purveyor's aim, and the more widely such knowledge is sown the more imperative is the public desire, and the greater the purveyor's success. Where the competition of other purveyors or products of like nature can be suppressed, an overwhelming advantage is gained and public patronage is positively assured. The successful application of these two commercial principles has made our stage what it is to-day.

Theatregoing is a habit; so is the use of any luxury. It is also a fashion, and the classes who lead the masses will attend the *fashionable theatre* until they forego theatregoing. The shrewdness of the present manager lies essentially in making his the *fashionable theatre*. The theatregoer is not always satisfied with what he receives—on the stage—in the *fashionable theatre*; but he is always satisfied with what he finds "in front," through being "in the swim," as part of a fashionable audience, seeing and being seen by the "smartest" people he knows—or knows of. In their theatregoing this leading class is as much concerned about the fashionableness of the theatre or star as in the style of clothes they wear when they clothe their bodies.

This does not argue the absence of discriminating taste in our theatregoers, but it is a condition which, continued, must lead to a decay in the quality of dramatic material given. It is simply a form of the great prevailing human surrender of convictions to conventions.

Again: a child does not cry for what he does not see. The bliss of ignorance is nowhere so evident as in the attitude of the public mind toward the theatre. The public demand for a better drama exists—but mutely. It is only occasionally voiced through individuals in the world of letters, and is then decried as a Quixotic theory.

What is generally recognized as the public demand is not a demand. It is merely an approval of something supplied. Nor what is demanded, but something that is passively accepted, under the delusion that it is the "best available." It is said that what the public approves is thereby proven to be what it demands. It must be remembered, however, that the public ballot is, and always must be, cast for the known, in art, useful products and policies. The unknown has no chance. In the drama the public is ignorant of what it could have. It must be enlightened. We must not be satisfied with its passive acceptance, but must impel it to active dictation. Passive approval is the earmark of ignorance; active demand the outcome of education.

It is only after a *fad* or *vogue* has been created, in some cases by the use of hundreds of thousands of dollars in advertising, that an improvement in any lines of human industry is made widely popular and in demand.

There have been a few exceptions to this rule, even in the theatre; cases where pure merit has gained its reward. They only serve

FOOTLIGHT PRIMER.



THE VILLAIN.

A Villain here of Deepest Dye,
He's down to Rob and Kill;
He swipes the Centre of the Stage
The Stage-child and the Will.

In real life he's an Easy Mark,
Who would not harm a Fly,
But meet him in the Second Act—
"Gadzooks, and thou must Die!"—S. T. STURZ.

to emphasize the rule, and to point out a ray of hope to the reconstructionist. Further hope is seen in the superlative commercial success of some clean, wholesome plays of the rural type, which are perennial winners, showing a public enjoyment of cleanliness.

Encouraged by these bright rifts in the cloud of commercialism which seems to be enveloping our dramatic horizon, we venture to hope for a revolution, a reformation, a rebuilding or renaissance of our dramatic industry. And in the effort to strike a blow in the fight, we will here outline one view of the situation, in its primary phases, and aiming to correctly diagnose before we attempt to prescribe. These phases are eight in number, and there is a ninth—the sometimes smothered but innate love in every mind for the beautiful, which is at the root of all art. The first—which deals with Current Conditions—will next be taken up.

BROOKLYN AMUSEMENTS.

SATURDAY, May 25.

While the season is almost ended it yet hangs on tenaciously, for, though another house is added to the closed list to-night, Monday will see the reopening of one for stock purposes at popular prices.

At the Montauk the business of the Castle Square Opera has so far exceeded the expectations of those concerned that there is an effort being made to extend the season by one or two beyond the time fixed for closing, which was June 8. Both Carmen and Faust have duplicated the attendance of the preceding week, and business promises to hold equally good with the next week's bill of La Boheme and Martha. For June 3 Mrs. Isabel Hoyt-Hecht announces II Trouvatore and The Bohemian Girl. The Montauk's regular season comprised thirty-three weeks, and begins Monday, Sept. 1, with Madame Butterfly and La Gioconda, followed by which will be presented Faustine, Sherlock Holmes (fortnight), The Monk of Malabar, My Daughter-in-Law, More than Queen, 2000, The Ambassador, The Minnows of Jane, Rogers Brothers in Central Park, The Bride of Jeannie, Sun Toy, Sign Harbor, Papa's Wife, L'Aiglon, Foye Quiller, When We Were Twenty-one, The Gay Lord Quex, David Garrick, The Professor's Love Story, The Middleman, Tom Pinch, The Royal Family (fortnight), Madame with a Thousand Wishes, The Devil Drives, Richard Carvel (fortnight), Sweet Nell of Old Drury, Hamlet, Camille, David Harum (fortnight), Fiddle-Dee-Dee, Are You a Mason, All on Account of Eliza, The Land of Heart's Desire, and In a Balcony. Four of the bookings were a fortnight each, and forty-four people were starred in this order: Valerie Bergerre, Charles E. Evans, Julia Marlowe, William Gillette, Francis Wilson, Ethel Shannon, Herbert Kilsey, John Arthur, Leslie Carter, Florence Mills, Edward and Stanley, Dickrell, The Automobile Girl, and Rauchie. For the season's final week, beginning Sept. 27, the other numbers, Maud Courtney, Wolf and Milton, La Presa, La Bella Zonzona (sixteen), Montreal, the Allisons, Pauline Moran, Parker's dogs, Hughey Dougherty, Murphy and Nichols, the Exposition Fair, also vitagraph pictures of the Pan-American Fair at Buffalo.

The Amphion, supposed to have been closed until the beginning of the Fall campaign, opens again as a repertory season on Monday. The new venue is under the direction of Edward C. Brennan. The prices are not to go beyond a quarter of a dollar, and the opening play will be The Hunchback.

The Williams Music Hall followed W. L. Biessell's Fads and Follies with George Fitchett's Gay Quaint Maids, one of these organizations sent out each Spring on a tour of from four to six weeks, the personnel of which consist of the disintegrated sections of these troupes that have come off the winter season during from the August or September preceding. The resort is now dark, that those interested may devote their entire time to the Bergen Beach enterprise.

The Aubrey Stock close their season at the Grand Opera House with We 'Ums of Tennessee, the three last afternoons of the week to be devoted to Camille. Manager Lewis Parker, of the Grand, will in the fall open a new place on the site of the old one. This a month ago the Grand always been deficient in, and when larger shows, like Quo Vadis or My Lady, have located there it has been a difficult matter to afford suitable accommodations.

The new dressing rooms are intended to rank superior to those of any house in the borough, and in size, decoration, conveniences and comfort will, it is alleged, be on a par with those of the Alvin Theatre, Philadelphia.

The Star had excellent business with Rose Sydell's London Bells, which replaced the Dainty Paris Burlesquers. This house, which was the first to open last August, will again be the last to close its doors in June. The place will be open three weeks longer, in my case, and may continue until June 22.

N. S. Wood replaces The Boy Scout at the Lyceum with a showing of Out in the Streets. The Unique unexpectedly shut its doors the latter

part of the week ending May 11. A misunderstanding and consequent disagreement between the management and the Building Department, relative to some matter in the jurisdiction, ended with the peremptory closing of the house without prior notice. It was at first thought likely to remain closed the 25th last, but the week having elapsed without a rescinding of the order, and then with the disbanding of the Fads and Follies that had the following date, it was deemed best to make the closing permanent until August.

The occupation of the Columbia for next season by the Henry Greenwall Stock will remove a discordant element to both public profession and those financially interested hereafter. In the Columbia management there is a lack of business, and the last few seasons past proved mutually satisfactory; its managers were kept guessing each week whether it was to be profit or loss; visiting companies marvelled at not producing results there readily attained elsewhere, and the columns of the local papers frequently contained communications from patrons of the place, who appeared disgruntled for a variety of causes. Under the new policy, which seems to be the best adapted for the place, and the various attractions should exist.

If possible, it is intended to have the Montauk open early and close late for the ensuing season. Bookings of over one week's duration will be avoided when it can be otherwise arranged, and it is hoped to have the approaching season there of old-fashioned length, presenting something like forty different stars and combinations. It is asserted in various quarters that some weeks of the season of 1901-02 will see not only the other half tariff in force at the Grand Opera House, but also a half tariff or more, or even a two-dollar schedule, when certain attractions are placed there for which time cannot be found at the Montauk. Those speculators who have loaded up with seats for the single performance of The Merchant of Venice at the Columbia on May 27, in case their goods are not returnable, must feel uncomfortable after learning how their brethren were thrown down by an unsympathetic public at the Knickerbocker.

JUST AND FAIR.

Washington, D. C., Lodge has a wreath, by the steamer "Lush," to be dropped into the North Sea where the liner "Elbe" sank in 1867. The wreath is in memory of Anton Fischer, a member of the lodge, who was one of those lost on the "Elbe." It is the custom of Washington to place each year a wreath upon the graves of dead members.

Little Rock, Ark., Elks gave a smoker at their home May 15, and had as their guests the members of the New Orleans and Little Rock Baseball clubs and the male members of the Brahma Dramatic company. It was an enjoyable affair, and the specialties by Bert Wessner, H. D. Crosby, and Bert Gagnon, of the Brahma Dramatic company, were excellent.

Malletta, O., Lodge, No. 457, is making active preparations for holding a street fair and carnival during the State reunion of Elks, to be held Sept. 16 to 21. Colonel W. B. Gaffree is the chairman of the Committee of Arrangements.

Watertown, Wis., Lodge gave their initial reception and ball at the Turner Opera House May 16. The lodge has initiated seven candidates since its organization. The members are negotiating for rooms, at present they are meeting in the K. of P. Hall. A combined Fourth of July celebration and street fair will be held by the lodge.

Aurora, Mo., Lodge, No. 697, was instituted here May 17 by Springfield and Joplin, Mo., lodges. There are thirty-five charter members.

May 17 was a great day for the Elks of Northern Alabama. Elk Lodge, No. 498, was organized in Huntsville by Deputy P. F. Turville, of Mobile, assisted by one hundred Elks from Birmingham and Decatur. The visitors had the freedom of the city all night. The new lodge was installed with forty members, and the following officers were elected: J. E. Jones, Exalted Ruler; W. L. Wellman, First Chair; Charles E. Shaver, Second Chair; Jere Murphy, Jr., Third Chair; W. W. Newmann, Secretary; G. T. Marek, Treasurer; W. L. Hubay, Oscar Goldsmith, L. E. Wilson, and M. H. McTigue. The visitors from Birmingham and Decatur were met at the train by the local Elks with a brass band and were marched to the Huntsville Hotel, where luncheon was served.

Jack Lowrey and Jerry Murphy delivered addresses of welcome. At midnight a banquet was given by the local Elks. The Unique unexpectedly shut its doors the latter

THE NEW PARK THEATRE,

**PROVIDENCE,
R. I.**

Will be complete and opened to the public on or about Monday (Labor Day), Sept. 1, 1901.

The New Park is on the ground floor and in the heart of the city, being situated on Westminster St., between the Empire and Keith's Theatre. When complete the New Park will be one of the HANDSOMEST COMBINATION THEATRES in the East, devoted entirely to DRAMA, COMEDY, LIGHT OPERA, and first-class REPERTORY COMPANIES.

2 PERFORMANCES DAILY 2

PRICES FROM 10c. TO 50c. BOX SEATS 75c. TO \$1.00. CAPACITY ABOUT 1,400. The entire house seated with Opera Chairs and every seat reserved.

Special attention has been devoted to the stage building, and the New Park will have one of the most modern and best equipped stages to be found in this country. Any production can be produced in detail and with every effect. For TIME and particulars address

STAN AND HAVILIN, Broadway Theatre Building, New York City; or MARY C. YOUNG, Manager, New Park Theatre, Providence, R. I.

DATES AHEAD.

Managers and agents of traveling companies and organizations are notified that this department does not publish. To those publication in the subsequent issue dates used to be mailed to them on or before that day.

DRAMATIC COMPANIES.

A COUNTRY MERCHANT (Charles Cowles; Harry W. Levy, mgr.); St. Albans, Vt., May 28; Richford 29; Newport 30; Burton 31; Lyndonville June 1.

A FINED RACE (Matt L. Berry, mgr.); Chicago, Ill., May 29.

AT VALLEY FORGE; St. Paul, Minn., May 27-June 1.

BALTIMORE STOCK (Mittenhill Bros., mgr.); Brooklyn, N. Y., May 22-indefinite.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.); New York city Sept. 3-indefinite.

ARE YOU A MASON; Chicago, Ill., May 29-indefinite.

AT VALLEY FORGE; St. Paul, Minn., May 27-June 1.

BALTIMORE STOCK (Mittenhill Bros., mgr.); Brooklyn, N. Y., May 22-indefinite.

BAKER STOCK (Owen Davis and C. C. Keener, prop.); Rochester, N. Y., May 6-indefinite.

BAKER STOCK; Brooklyn, N. Y., April 8-June 1.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.); Belmont, Conn., May 13-indefinite.

BALTIMORE STOCK (The Climbers); New York city Jan. 24-June 1.

BLAKE EUGENIE (Henry Grossit, mgr.); Cleveland, Ohio, May 12-indefinite.

BURROUGHS, AGNES (East Lynne); Chicago, Ill., May 27-June 1.

CAPTAIN JINKS OF THE HORSE MARINES (Charles Frohman, mgr.); New York city Feb. 4-indefinite.

CHARLES GIBSON'S CHORUSES (What Did Tomkins Do?); Portland, Ore., May 26-June 1.

COLLIER, WILLIAM (W. G. Smyth, mgr.); New York city Feb. 31-indefinite.

CHITWOOD STOCK; St. Paul, Minn., June 8-indefinite.

CLIFFORD, HENRIETTA; New York city May 29-June 1.

DANGERS OF PARIS; Washington, D. C., May 6-indefinite.

DE VERNE, CHESTER STOCK; Newark, N. J., May 27-June 1.

DONNELLY STOCK (Henry V. Donnelly, mgr.); New York city Sept. 17-indefinite.

DOWNEY, ROBERT; San Francisco, Calif., April 22-indefinite.

EAST LYNNE (Georgia Harper); Parker, S. D., May 27.

EIGHT BELLS; Buffalo, N. Y., May 13-indefinite.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.); New York city Dec. 31-June 1.

FEEDEPAUGH STOCK (Mrs. John FeeDePaugh, mgr.); Philadelphia, Pa., March 1-indefinite.

FLYNN, T. DANIEL; Seattle, Wash., April 7-indefinite.

GARRET STOCK (Frank P. Murtha, mgr.); Providence, R. I., April 22-indefinite.

HADLEY STOCK; Milwaukee, Wis., April 22-indefinite.

HULLMAN, MAUDE; Theodore, N. Y., May 27-June 1.

HUMPHRY, HUMPHRY (Ravelle); J. H. Burke, mgr.); Westerville, N. Y., May 28; New Glasgow 29, 30; Antigonish 31; Sydney, Cape Breton, June 1-8.

JOHN BALLOON STOCK (Shimer, Brown and Le Moyne); Chicago, Ill., May 27; Milwaukee, Wis., May 28; Louisville, Ky., 29; Cincinnati, O., 30; Columbus, June 1; Pittsburgh, Pa., 3; Buffalo, N. Y., 4.

LAFAYETTE SQUARE STOCK; Washington, D. C., Oct. 22-indefinite.

MANSFIELD, RICHARD (A. M. Palmer, mgr.); Milwaukee, Wis., May 27, 28.

MANTELL, ROBERT B.; Toronto, Can., May 29-June 1.

MARLOWE, JULIA (C. E. Dillingham, mgr.); New York city June 14-indefinite.

MEMLVILLE, 1898; Win-Baptine; J. R. Stirling; Pittsburgh, Pa., May 27-June 1.

MILLER, HENRY; San Francisco, Calif., May 13-June 1.

MONTMERRIER, CHARLES (R. Frank Mitchell, mgr.); Lancaster, Wis., May 27-June 1; Bowdoin 3-8; Boston 10-15.

NATHAN HALE (Howard Kyle; Jean H. Williams, mgr.); St. Paul, Minn., May 27-June 20; Minneapolis 21; Stillwater 22; Duluth 4; West Superior, Wis., 5; Ashland; Calumet, Mich., 6; Superior 10; South Ste. Marie 11; Green Bay 12; Oshkosh 14; Wausau 15.

NELLY, JAMES; San Francisco, Calif., April 7-June 28.

O'LEARY'S STONE WALL (W. A. Hinckley, mgr.); Rockland, Me., May 28; Vinal Harbor 29; Stonington 30; Livermore Falls 31; Bangor Falls June 1.

PATTON, CORSE, STOCK; Brooklyn, N. Y., May 13-indefinite.

PIKE THEATRE STOCK (F. H. Hunt, mgr.); Detroit, Mich., April 14-June 28.

RAILROAD JACK (R. Guy Gauthier, mgr.); Roscommon, Mich., May 28; Ontonagon 29; Ishpeming 31.

ROGERS BROTHERS; Boston, Mass., May 13-June 1.

SACRED HARPER (James A. Herne's; Liebler and Company, mgr.); Stockton, Calif., May 28; Sacramento 29, 30; Portland, Ore., 31-June 1; Seattle, Wash., 3, 4; Tacoma 5; Spokane 7; Missoula 9; Great Northern 10; Anchorage 12; Billings 13; Fairbanks 14; Nome 15.

SHAW (Maurice) (Wm. Gardner, mgr.); Superior, Wis., May 28; Fort Atkinson 29; Cedar Rapids 30; Edgerton 31; Woodstock 31; June 1; Waukesha 3, 4; Winona 5; Elkhorn 6; Monroe 7; Menomonie 8; Glendale 10; Racine 12; South Ste. Marie 13; Marquette 15.

SPENCER STOCK (Mrs. R. S. Spender, prop.; Will McAllister, mgr.); Brooklyn, N. Y.-indefinite.

THANHouser STOCK (Edwin Thanhouser, mgr.); Milwaukee, Wis., April 22-indefinite.

THE AMERICAN GIRL (J. F. Gatty, mgr.); Yarmouth, N. S., May 28; Grafton, N. B., 29; June 1.

THE BRITTON BURGLARY; New York city May 29-indefinite.

THE PALEY FARM (Eastern; Jas. H. Wallack's); Philadelphia, Pa., April 8-indefinite.

THE GIRL FROM CHILI; Chicago, Ill., May 29-June 1.

THE MERCHANT OF VENICE (N. C. Goodwin and Maxine Elliott); New Haven, Conn., May 28; Hartford 29; Providence, R. I., 30; Boston, Mass., 31; June 1.

THE PRISONER OF ZENDA (Shipman Brothers, mgr.); Salem, Mass., May 27; Camden, Me., 29; Rockland 30.

THE SILVER KING (Carl A. Housen; W. H. Elliott, mgr.); Montreal, Can., May 27-June 1; New York city 2-8.

THE WOMAN OF PRISCILLA (F. C. Whitney, mgr.); Boston, Mass., May 27-indefinite.

TOOKER, ETHEL (E. Sumpter Smith, mgr.); San Antonio, Tex., April 24-indefinite.

UNCLE TOM'S CABIN (A. Brady, mgr.); Chicago, Ill., May 28.

UNCLE TOM'S CABIN (Stetson's); Palmer, Conn., May 28; Meriden 29; Sterling 30; Great Bend 30; Larchmont 31; Stamford June 1.

UNCLE TOM'S CABIN (Stetson's); Wm. Kibbe, mgr.); Quebec, Can., May 30; Three Rivers 31; Sherbrooke June 1; Courteau 3; Island Point, Vt., 4; Colchester, N. H., 5; St. Johnsbury, Vt., 6; Littleton, N. H., 7; Berlin 8; Norway, Me., 10; Rumford Falls 11; Farmington 12; Livermore Falls 13; Fairfield 14; Dover 15.

UNCLE TOM'S CABIN (Anderson's); Hopkinsville, Ky., May 28; Milledge 29; Grafton 30.

UNCLE TOM'S CABIN (Christian's); Clarence, Ia., May 28; Tipton 29; Bennett 30; Wheatland 31; Lost Nation June 1.

THE NEW YORK DRAMATIC MIRROR

2 PERFORMANCES DAILY 2

PRICES FROM 10c. TO 50c. BOX SEATS 75c. TO \$1.00. CAPACITY ABOUT 1,400. The entire house seated with Opera Chairs and every seat reserved.

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STAN AND HAVILIN, Broadway Theatre Building, New York City; or MARY C. YOUNG, Manager, New Park Theatre, Providence, R. I.

UNDER TWO FLAGS (Blanche Bates); New York city June 28-June 3.

VALENTINE STOCK; Rochester, N. Y.-indefinite.

VALENTINE STOCK; Toronto, Can., Aug. 27-indefinite.

WEINER, CHARLES ERIN (Joseph Miller, mgr.); Everett, Wash., May 28.

WEINER, BENJAMIN B.; Greenport, L. I., May 27.

WEIGL, HARRY; Sag Harbor 28; East Hampton 29; South Hampton June 31.

WENDELL STOCK (G. R. Rodney, mgr.); Indianapolis, Ind., May 27-indefinite.

WHEN WE WERE TWENTY-ONE (William Morris); Augustus, Mo., May 28; Fairfield 29; Rockland 30; Bellfont 31; Bangor June 1.

WILLARD, E. S.; Toronto, Can., May 27-June 1.

WILSON, JAMES (John Wilson, mgr.); Toledo, Ohio, May 27-June 1.

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TELEGRAPHIC NEWS

CHICAGO.

first-Nights Galore—King Dodo Tried—Uncle Tom and Two Little Waifs.

(Special to *The Mirror*.)

CHICAGO, May 27.

We are in the midst of a half dozen "grand openings," which, by the way, is somewhat unusual here at this season of the year. The critics are busy with Uncle Tom's Cabin, The Casino Girl, Lovers' Lane, King Dodo, in a Balcony, and Two Little Waifs—all the way from Robert Browning to Lincoln J. Carter. You pays your money and you takes your choice—from an orchestra chair at 30 cents for Two Little Waifs, to a "Balcony" seat for \$2 at the Grand. And the cool weather holds on to encourage indoor attractions and to discourage Summer gardens.

William A. Brady's "big" revival of Uncle Tom's Cabin was put on to-night at the great Auditorium, with Wilton Lackaye, Theodore Roberts, William Harcourt, Williams and Howarth, also Mrs. Neumann, Mabel Amber, Emily Bigl, Agnes Evans, and Artie Hall, as well as a lot of appropriate live stock and a dusky contingent equaling the population of a Mississippi town. The run is intended for three weeks and may go on to "The Brook" if business warrants. An immense audience enjoyed the spectacle to-night and many old-timers renewed their youth.

The Forty Club's farewell dinner for the season will take place at the Wellington to-morrow night, and among those present will be Otis Skinner, Wilton Lackaye, Theodore Roberts, Thomas A. Wise, Arnold Daly, Frank Mordaunt, Robert Brount, E. D. Price, William Norris, Frank Pixley, Louis Francis Brown, Joseph Buckley, and James Sullivan.

King Dodo, the new musical comedy by Frank Pixley and Gustave Luders, had its first production before a large audience at the Studier to-night and was well received.

The cast was as follows:

King Dodo I	William Norris
Pedro	Milo Belmonte
Dr. Fliz	Arthur Woolley
Muffy	Charles W. Meyer
Sanche	Albert June
Bella	William Proutte
Lo D'wood	Lillian Green
Phila	Celeste Wynn
Angela	Maud Lambert
Queen Lib	Gertrude Quinton
Annette	

The story tells how King Dodo I, who is growing old, attempts to stay the march of time by various devices, such as setting back the clocks and calendar, the use of fountains and elixirs of youth. There is an abundance of comedy and some pretty music.

Lillian Green and William Norris scored hits, and good work was done by Gertrude Quinton, William Proutte, Maud Lambert, and Milo Belmonte. The scenery, by Walter Burridge, is very fine and the costumes are elaborate.

John T. Kelly, of Weber and Fields', came down town the other day and saw up the "hangars" announcing the coming of Uncle Tom's Cabin to the Auditorium, the name of O'Dell Williams. Says John: "They're all jennies. They all want to be Irish comedians." But "O'Dell" Williams was at Mt. Clemens and didn't know of it.

At the Grand Opera House this evening a very large and fashionable audience greeted Mrs. Le Moine, Eleanor Robson, and Otis Skinner in an Balcony, and thoroughly enjoyed the splendid performance. It was preceded by The Land of Heart's Desire, capably played by Mabel Taliaferro, Nora O'Brien and others. The bill will be repeated to-morrow afternoon and evening and the next sale has been very large.

In their eighteen performances here the Weber and Fields company drew over \$40,000 to the Grand Opera House. They left last night for Cincinnati, and will close in Pittsburgh next Friday night.

The Casino Girl began a Summer run at the Illinois to-night, and the clever work of James E. Sullivan, Albert Hart, Katie Seymour, and Eddie Snyder will no doubt push the tuneful mileage along.

Mary Hammering closes her season in Janie Meredith to-night at South Bend, Ind., and leaves for the East at once with her company, excepting Robert Brount, who returns here to spend a week with his wife's parents. James E. Backett, who left here for the West last week, will soon join his wife and they will go to Europe for the Summer.

Manager Brady did not want to give us too much of a good thing to-night, so he postponed the opening of Lovers' Lane at McVicker's until to-morrow evening. Ernest Hastings, E. J. Ratcliffe, George Osbourne, Sr., Nanette Comstock, Millie James, and Emily Wakeman will figure permanently in the cast, and a long run is looked for.

In a queer dressing-room John T. Kelly told me he saw, written in pencil upon the white-washed wall, an inscription which read, "This is the worst dressing-room I ever saw. Edwin Booth." And beneath it was written, "Me, too, Tommy Grange." Great minds etc.

Are You a Mason is breaking all laughter records at Powers', and now that Weber and Fields have departed it is likely to break attendance records, although it has already surpassed the business of Never Again, Charlie's Aunt, and Because She Loved Him So. The third week of the play began last night with an innovation at this house—a Sunday evening performance.

Mrs. Otis Skinner (Maud Durbin) and her little daughter Cornelia are at the Hotel Windsor, in a Southern suburb, and Mr. Skinner will join them there when his season closes.

The prolific Lincoln J. Carter gave his latest play, Two Little Waifs, its first production over at the Criterion Theatre yesterday, and it proved as full of thrills as any of its predecessors.

Walter Jones, who is now a full-fledged Chippagan, called at the Auditorium with his automobile last Tuesday and gave De Wolf Hopper, David Warfield, and Otis Harlan a spin over the boulevards.

Few of the so-called rural plays have made such a hit here as The Village Postmaster, now in its second week at the Great Northern. It bids fair to go on all Summer. Frank Mordaunt and his colleagues give a delightful performance.

My theatrical friends evidently believe that 9 a.m. is too early to visit even a down-town police court, and I fear that in order to attract them I shall be obliged to give a professional matinee.

The season of the stock company at the Dearborn will close next Saturday night with Secret Service, which was put on yesterday. Next Sunday last Summer's success, The Burgomaster, will return for a brief season, after which the new burlesque, The Explorers, will be produced. Edward Minckey, the sun-hairied juvenile man of the Dearborn stock, will try burlesque and will appear in the name part of The Burgomaster and in the leading comedy role of The Explorers.

Last Friday Manager Brady engaged Theodore Roberts for next season, although Mr. Roberts will be with Mr. Backett in Don Cesar's Return in the Fall.

Manager Harry Hamlin, of the Grand, has gone East to complete the cast for his production of Lorna Doone here next month, and Walter Burridge is hard at work on the scenery.

A benefit for the Jacksonville fire sufferers was given at McVicker's Friday afternoon, under the auspices of the Chicago American, and \$2,100 was netted.

The Girl from Chili was well received at the Alhambra yesterday, and Agnes Burroughs appeared at the Bijou in East Lynne.

Tony Denier, the old clown, was asked the other day if he had ever played Marks. "No," he replied, "but many 'marks' have tried to play me."

Richard Roehler and Lillian Mortimer, assisted by the Hopkins' stock company, are giving

David Garrick this week. To-morrow Miss Moritz will benefit with Frou Frou.

Will Hopper says they could not spell his name in London. Some of them put two 'f's in De Wolf, and one lady who had heard her husband call the tall comedian Will, sent him a note addressed to "Mr. Woolly Hopper," who says: "I'm a fine man to call Woolly, am I not?"

Manager E. H. Mayo will give May Blosser and the stranded Victoria Stock company a benefit at the Alhambra June 16, and will put the company in there for several weeks, opening with the Duke of Reichstadt.

Some 200 of the old Elks will go up to Milwaukee to the annual reunion in July and will help to make that city more famous.

In the police court the other day I gave two confidence men twenty-four hours to leave the city, and one of them said, "That's all right, anyway, we're going to Buffalo to-night, anyway."

"Bury" Hall.

BOSTON.

The Wooing of Priscilla Produced—Courts Busy With Theatrical Cases—Benton's Budget.

(Special to *The Mirror*.)

Boston, May 27.

Three more houses are dark this week—but the Boston, Museum and Hollis, will be reopened later in the week for two more attractions. In compensation, however, the Tremont has been lighted up again for a supplementary season.

Two weeks ago Lillian Lawrence said farewell to Boston at the Castle Square, but to-night she was welcomed back in an equally triumphant success at the Tremont, when The Wooing of Priscilla, by Stanislaus Stange, was played for the first time on any stage by F. C. Waitney's company, of which Miss Lawrence is practically the star, judging by the enthusiasm of the first night. The cast:

Priscilla	Lillian Lawrence
Mistress Mary Hopkins	Anne E. Sutherland
Myles Standish	Edmund D. Lyons
John Alden	Harry R. Roberts
John Smith	G. Harrison Hunter
Eliot Williams	Fred E. Moore
Richard Stow	George McCord
Tom Allerton	H. Wardell
Gilbert	Wadsworth Harris
Stephen	C. Calderon
Henry	J. Schroeder
Martin	Kenneth Davenport
Giles	Ethan Brewster
Wattawamka	Charles H. Beigel
Samuel	Willard Newell
Wemonah	Dallas Tyler

Mr. Stange has taken for the inspiration of his play the famous poem by Longfellow, but has added to it much that is new and interesting from a dramatic point of view. During the first year of the colony in the new world, when the Pilgrims had such hardships and privations, Captain Standish had fallen in love with Priscilla, and got his Lieutenant, John Alden, to woo the maiden as a proxy, but, unconsciously, she had fallen in love with him, and she asks, "Why don't you speak for yourself, John?" Alden reports the result of his errand straightforwardly and without omitting one incident, but Standish misconstrues it into a betrayal and violently denounces his loyal friend. Priscilla unwittingly overhears him and attempts to vindicate Alden, but Standish is obdurate in his passion and departs to fight against the Indians, firmly convinced of the treachery of his friend. In the five months that pass the colony is in constant danger of extermination from the Indians, but Alden remains the mainstay of the defenders of the home, while Standish conducts successful warfare in the forests. At length the depredations of the Indians indicate their proximity, and the long-dreaded attack upon the hopelessly outnumbered colonists is at hand. In an attempt to advise the settlers of their peril Alden is severely wounded. Rescued by Priscilla, he is with difficulty conveyed to her cabin, where a final stand is made. Amid the warwhoops and the rattle of arrows the report of a match-lock musket is heard. An Indian ruse has previously reported the death of Myles Standish and his half dozen soldiers, and after the routing of the redskins by the frequent barking of the trusty matchlock, to the joy of the rescued colonists, Standish and his men enter. The half-year's absence of Standish has cooled his wrath and convinced him of the self-sacrificing faithfulness of Alden. He even smiles upon the union of John and Priscilla.

Miss Lawrence has never been seen to greater advantage than now, and her Priscilla was an ideal performance. She was dainty in the comedy scenes, and made the pathos thoroughly effective. E. D. Lyons divided the honors with her as Standish, and H. R. Roberts made a capital Alden. G. Harrison Hunter, as John Carver, gave a fine impersonation, and Anne E. Sutherland, a prime favorite in Boston, had a rousing welcome. The play was beautifully staged, and the music, by Julian Edwards, added to the charm.

A Duel of Hearts, which had its first Boston production at the Castle Square this week, showed Maud Craven and Frederick Paulding as authors instead of as stars, for the company appeared without any additions to its ranks, and indeed none was necessary. Miss Craven and Mr. Paulding rewrote the old drama which Jean Davenport Lander took from the French, and their cleverness in adaptation, backed up by the strength of the Castle Square players, made an enjoyable production. Eva Taylor made her second appearance here in this play, and May Louise Aigen also appeared. Leonora Bradley was one of those to score especial success.

Harry La Marr is the bright feature of the week at the Bowdoin Square in Bowdoin East Folks, in which he is supported by the stock company of the house. His Priscilla is a country spinster quite different from the one at the Tremont, and is exceedingly clever.

Mr. and Mrs. George A. Schiller are back in Boston from London, and will stay here for a few days until it is necessary for him to go to New York to begin rehearsals with The Strellers.

Edwin P. Dues is the author of the sketch, quick as a Flash, which was given by Jessie Beaumont, Mabel Spencer, and Jack Beck at Tony Cummings' benefit at the Park this afternoon. The benefit was a great success, and showed how popular Mr. Cummings is in this city.

Josephine Newman made one of the great hits with Little Red Riding Hood. It was her first Boston engagement, but she scored from the start.

William H. Walsh, the popular press representative of the Boston and Park, has been engaged for the Summer to represent the Bay Line Steamboat Company. He will resume work at the Boston next season.

John W. Luce, the press representative of the Grand Opera House, will spend the Summer boozing Noremberg Park, a position which he filled successfully two Summers ago.

F. H. Cushman, who has been so successful as "The Man of the Lorgnette" on the Record during the past season, will go to Europe for a brief vacation in July.

In the Supreme Court last week the full bench overruled the exceptions taken by the defendant in the case of Frances Drake against Rollin H. Allen and others. She held a verdict of \$1,789 for breach of an oral contract to employ her for the Fall and Winter season of 1898-1899; thirty-five weeks at \$100 a week at the Castle Square. The only exception was as to the admission of a part of Miss Drake's testimony. It was claimed that because a written contract was made with her for the Summer season of 1898 no evidence of conversations prior and relating thereto could be admitted. But as the purpose was not to vary or control the written contract for the Summer, and the conversation was merely given to show what took place at the interview when the agreement for the Fall and Winter engagement was made, it is held to have been rightly admitted.

A. H. Chamberlyn has finally lost his case in the Superior Court against J. J. Grace, the owner of the Columbia. Chief Justice Mason decided that Chamberlyn failed to keep and observe the covenants in the lease; first, in that he did not

pay the rent reserved therein as the same became due and payable, nor upon repeated and urgent demand, and on March 20, 1901, had long been and then was in arrears for a large sum; second, in that Chamberlyn did not at all times maintain the standard of prices for sitings in said theatre without the consent of Grace as lessor; third, in that Chamberlyn made alterations in the leased premises without the knowledge or consent of the lessor, which materially increased the danger from fire—namely, by cutting a door through a brick fire wall.

Judge Briley also decided in another branch of Chamberlyn's litigation, relative to a deposit of \$2,000 placed with the court by Chamberlyn to secure the payment of rent of the theatre under the lease from March 21 until the time the injunction which was granted should be dissolved or the case determined. Judge Briley orders that the money be paid to Grace for four weeks' rent.

Charles Bonner, the composer of Little Red Riding Hood, led the orchestra at several of the final performances at the Museum, and at one of them about a hundred girls from the New England Conservatory of Music attended and presented him with an enormous bouquet of roses.

A rumor gained some currency last week that the new Van Rensselaer would be devoted to a stock company. It has been understood that this would be a combination house for melodrama.

An interesting point was settled by Judge Sullivan in the Municipal Court last week. Charlie Mitchell and Kid McCoy were boxing in a local theatre, and an attempt was made to have them arrested, but the judge decided that their sketch, The Gladiators, was purely a dramatic production, and could not be construed as an unlawful exhibition under ban of the law.

It is understood that L. J. McCarthy, who has been manager of the Park since that house has been under the control of Eugene Tompkins, will devote himself entirely to the bookings of the Boston next season. It begins to look as if the Park might be added to Hotel Codd.

Some of Mandie Odell's friends made a personal test of the excellence of the *Traveler's* portraits of stage beauties. Miss Odell figured in the series, and her friends, taking the picture, pasted it on an envelope without a name and directed it to New Orleans, La., where she was playing with the Baldwin-Moile Stock company. But she had left the city and gone to Montreal with the stock company. The New Orleans postal authorities forwarded it on to Montreal, and it reached her there without the slightest difficulty. Miss Odell was a special favorite in Boston when she was here at the Castle Square.

JAY BENTON.

PHILADELPHIA.

Two More Theatres Close—Opening of the Parks—Final Bills.

(Special to *The Mirror*.)

PHILADELPHIA, May 27.

The Broad Street Theatre and Walnut Street Theatre closed their seasons on Saturday, and the other houses will shortly follow.

X. C. Goodwin and Maxine Elliott presented The Merchant of Venice at the Chestnut Street Opera House May 23 to a very large audience. The work of the stars was a disappointment: in fact, the entire cast, with the exception of W. J. Le Moyne and J. E. Dodson, did not seem adapted to Shakespearean roles. Diplomacy, by the Empire Theatre Stock company, June 14, 15.

This is the last week of the season at the Auditorium, where Black Patti's Troubadours opened to-night to a large business.

Miss Bob White continues at the Chestnut Street Theatre, and will celebrate its fiftieth performance with souvenirs May 28.

The Dairy Farm at the Park Theatre continues to be well patronized. For Dear Old Penn was added as a curtain-raiser this evening. Eleanor Merron's new play, In Love, will follow shortly.

At the Grand Opera House the Wilbur and Mandie Daniel Opera companies are giving a creditable representation of The Chimes of Normandy to large patronage. H. Tenbrooke Dale has been added to the cast. Vandeville is given between the acts. Mandie Daniel has secured the rights to produce A Runaway Girl, The Highwayman, and The Geisha.

For the farewell week of the Durban-Sheeler Stock company at the Girard Avenue Theatre Uncle Tom's Cabin is the bill, with Amy Lee as Tapay. She received a great welcome. The performance was excellent throughout. Business large. There is under consideration to lease the

THE STOCK COMPANIES



Charles Arthur, whose portrait appears above, is now touring with Lt. Lois Fuller's company, having just closed a season with the Belasco-Thull Stock company at the Alcazar Theatre, San Francisco, where his roles ranged from Lieutenant Telfair in *The Heart of Maryland* to Marks in *Uncle Tom's Cabin*. In both the characters named Mr. Arthur was especially successful. He has also supported a number of prominent stars. He played juvenile and light comedy roles with Sol Smith Russell in 1899-1900, and Deverey Davenport with James A. Herne in *The Rev. Griffith Davenport* in 1899. He also has been a member of the E. H. Sothern and Richard Mansfield companies.

Division A of the F. F. Proctor Stock company opened for Bill and Sunset at the Twenty-third Street last week, being practically the same casts seen a few weeks before at the Palace. The most notable innovation was the introduction of Henriette Morgan as Lois in *Sunset*, in which role she gave one of the best individual performances of the closing days of the local season. Her intelligent work, excellent dramatic skill, and charming personality went to make a memorable portrayal.

A detachment of F. F. Proctor's Stock company revisited at the Fifth Avenue Theatre last week A. E. Lancaster's comedy, *The Governor*, in which the late John Gilbert and the late William J. Florence made memorable the role of Butter Scotch. The comedy is old-fashioned and often crude, but it amused a greater part of the audience just as it used to do. There were thoroughly admirable performances by Charles Hawkins as MacClelland, Ralph Dean as Theodore Wilson Dean as MacToddy, William Beck with as Freddy, George Friend as Gregory, Lucille Flavin as Aurelia, Estabrook Galloway as Ullings, and Carol Arden as Kate. Richard Cochrane was quite unequal to the role of Butter Scotch, lacking in motion, spirit and humor. The other parts were acceptably played. There was seen also a one-act play, *The Elder Brother*, which had on this occasion its first hearing. It was written by Dodson L. Mitchell, and it turned out to be very short and uneventful. The cast included George Friend, Richard Cochrane, Ralph Dean and Carol Arden, all of whom did creditable work. Both plays were prettily mounted and had the benefit of excellent stage management.

Theodore Bondix has been re-engaged as musical director for the American Theatre next season. He will retain the orchestra that made such an excellent impression this season.

Eloina Oldenslade has been engaged by Hal Reid for *The Prince of the World* at the Murray Hill Theatre next week.

The Alcazar Theatre Stock company, San Francisco, revived Friends week of May 13 and The First Born the following week. The regular season will close this week, the Summer season beginning June 1 and continuing until Sept. 1. Florence Roberts will head the Summer company June 1, and a few of the old favorites will remain, among them Edwin T. Emery, George P. Webster, Marie Howe, Agnes Rankin, and Frank Bacon. Belasco and Thull will present several new plays during the Summer.

Howard Scott, who has been with the Alcazar Stock company the past season, is arranging to make a tour of the first class stock theatres next season in a production of *Rohesphere*, a new play by Charles Ulrich. Mr. Scott will rest this summer.

White Whittlesey will join the Alcazar Stock company for the Summer.

Mason Mitchell is directing the stage at the Central Theatre, where Terry Metcalf is the current attraction in *The Bowery After Dark*, supported by the stock company.

The stock company under the management of L. J. Rodriguez that will play a Summer season at the Euclid Avenue Opera House, Cleveland, will open June 3 in *The Charity Ball*. Mary Hampton and Wright Huntington will play the leads, and others in the company will be Joseph Brennan, Louis Payne, Richard Bennett, George Christie, Wilson Enoe, who will be stage manager; Frank Andrews, Kate Denin Wilson, Venetie Castro, Nellie Granger, and Gwendolyn Granger.

Hazel Kirke was well played to crowded houses at the Park Theatre, Brooklyn, last week by the Belasco Stock company. Edna May Spooner as Hazel offered a graceful, appealing and natural portrayal. Cecil Spooner made the small rôle of Polly Dutton conspicuous by fine work. Augustus Phillips was well suited and excellent as Arthur Carrington; George Henry Tracy scored as Pittman Green, and W. L. West was a strong Bumstan Kirke. Walter Wilson, a new member of the company, was excellent as Aaron Rodney. Rita Villers made a distinguished Lady Travers. Olive Grove as Merrey Kirke was sympathetic, and Edwin H. Curtis, Helen Nixon, H. B. S. Stafford, E. F. Wilson, and Tom Sheely were good in minor roles. Wednesday and Friday afternoons The Buckeye was given, and Cecil Spooner was seen to splendid advantage as Mary Jane. Mrs. Spooner returned to the cast for this play, after several weeks' absence because of ill health, and had a rousing reception. Both plays were well staged, and Cecil Spooner and Claude Thorne introduced pleasing specialties. This week, Barbara Fritchie.

At Corse Payton's Theatre last week the stock company was seen to better advantage in *The Runaway Wife* than upon its former visits. The honors went to Will H. Corbett, who as Arthur Eastman gave a pathetic portrayal. Richard P. Collins was a droll Sir Launcelot Travers, and Edna Earle Linder a capable Lady Alice. La Petite Frederick was clever as Little Arthur. George E. Berrell was an acceptable Dr. Prescott, and Cliff C. Storch as Arthur Vere was good. Ashly Bush and Mrs. A. J. Sharpey deserve special mention. The play was creditably staged and the business large. This week, Payton's Theatre company in *Uncle Tom's Cabin*.

At the Grand Opera House last week the Aubrey Stock company was seen in *Men and Women*

en. Franklin Bitchie was a satisfactory William Prescott, and Robert McWade as Colonel Lip proved highly amusing. Margaret Nelson as Margery Knox, Virginia Drew Prescott as Mrs. Kate Belmfield, and Lydia Powell as Bora gave commendable portrayals. Esther Lyon was an excellent Agnes Rodman. George W. Conklin, Willard Curtis, John L. Ashton, and Daniel Halifax also deserve mention. The women's costumes were handsome. House fair. This week, *We Two of Tennessee*, with Sidney Toler featured. Camille will also be given for several matinees.

The Baker Stock company at the Criterion Theatre presented last week *The Blundering Mr. Rudd*, by Frank Tannehill, Jr., that was received with favor. The company was augmented for the occasion. Edith Ellis Baker as Mrs. Winthrop played with her usual skill. Sol dane Powell did excellent character work, and successes also were scored by Charles Hanford, Alphonse Ethier, and Edward M. Ellis. Jane Irving was fetching in a French character. The settings were pretty. Between the acts vandeville numbers were introduced by Newell and Niblo, musical artists, and Nelson Lingard, who made his stage debut. Mr. Lingard offered a capital monologue in a breezy style and his act was a decided success. This week, *The Nancy Banks*, that closes the company's season.

One of the important elements of success for a stock company is the ability of its members to awaken the interest of the public in themselves. This has been very happily illustrated in the experience of the Albee company at Keith's New Theatre in Providence, which in less than a month has won its way into the hearts of the theatregoers. The members of the company are receiving many social attentions, and as for the performances, none better have been given in Providence. The one hundredth performance of the company will be celebrated June 11. Foster Lardner and George E. Sprague were especially engaged for the company last week.

The Ormonde Stock company at the Rustable Theatre, Syracuse, closed its season on Saturday, after a season of three weeks. Eugene Ormonde, having been engaged as leading man for Blanche Bates. The last bill was Jim the Penman, in which successes were scored by Mr. Ormonde, W. C. Masson, Olive Oliver, George Soule Spencer, and Leola Maye.

After closing with *Secret Service*, in which he was successful as Benton Arnestford, Walter P. Greene was engaged at once for the Jersey City Stock company, opening this week.

Edwin Boring joined the Hadley Stock company at the Bijou, Milwaukee, May 15, and played the lead in *Master and Man* on a few hours' notice, with phenomenal success. He has been engaged by Manager Hadley as leading man. Louette Babcock will join the company June 2.

Fritz Adams has joined the Jefferson Stock company at Birmingham, Ala.

Lillian Atwood and E. J. Blunkhall have joined Lander Stevens' Stock company at the Dewey Theatre, Oakland, Cal.

Matt McGinnis is playing with the Pike Theatre company at the Lyceum, Detroit.

Mortimer Snow and the Jacobs' Theatre Stock company presented *Nell Gwynn* last week at Hammarskjold Lyceum, Albany, N. Y., to large business. The production made a hit. Mr. Snow's Charles II was an artistic performance. Grace Franklin Lynch scored a hit as Nell Gwynn. Earle Browne's Richmond, Will M. Chapman's Buckhurst, and Charles Eldridge's Poppa also deserve mention. *The Little Minister* this week.

Esther Lyon will terminate her engagement as leading woman of the Grand Opera House Stock company, Brooklyn, on June 1, and will go to Denver, where she will appear for the Summer season with the Bellows and Long Stock company.

Oscar Eagle, now with Mrs. Le Moyne in a balcony, has been engaged for a six weeks' season, beginning June 9, with the Bellows and Long Stock company, in Denver.

Tessie Lawrence has signed for the Maurice Freeman Stock company, St. Louis.

The Boyle Stock company at the Grand Opera House, Atlanta, is played to increasing patronage, and the members are becoming favorites. Sweet Lavender and *The Lottery of Love* were successfully produced last week. The company at present includes J. Gordon Edwards, Morris McHugh, William Stuart, James K. Applebee, J. H. Hollingshead, D. W. Manning, Cecil Owen, Jay Keller, Ethel Barrington, Anna Hollister, Nancy Rice, Emma Butler, and Ruth Cawthorne.

Mrs. T. J. Boyle, who has been seriously ill for the past two weeks, has recovered sufficiently to leave the hospital and return to her hotel.

Under Two Flags, by the stock company at the Baker Theatre, Rochester, scored such a success that it was continued a second week. M. L. Alsop as Bettie Cecil, Amelia Gardner as Cigarette, were both excellent. James Cooper, Henry Shermer, Van Dyke Brooke, Charles Irwin, Miss Aubrey, and Miss Bryer helped to contribute to a praiseworthy performance.

The Lyceum Theatre Stock company, headed by William H. Posey, opened its season May 25 in *Brother Officers*. The supporting company includes Bebe Warren, George Allison, Frederick Lewis, Tully Marshall, Charles Dorr Clark, John Denton, Harry Lewis, C. H. Packard, Helen Mar Wilcox, Marion Fairfax, Marie Haynes, Margaret Clark, and Harold Benton.

The Criterion Stock company at Newport News, Va., headed by Eleonore Browning, presented *East Lynne* and *A Wife's Peril* at the Academy of Music last week. The first three nights this week Bronson Howard's *The Banker's Daughter* is the bill. Thursday, Friday and Saturday the Boston Lyric Opera company will present. Camille will be given by the Criterion company next week. Lucille Dyne left the company last week, having been called to New York by reason of the serious illness of a friend.

John T. Dwyer and Mercede Esmonde have been specially engaged to support Amy Lee at the Girard Avenue Theatre, Philadelphia, during the Summer stock season.

James M. Brophy has been signed by Belasco and Thull for a six weeks' starring engagement at the New Central Theatre, San Francisco, to begin in July.

Mittenhal Brothers have transferred their Aubrey Stock company from Kansas City, Mo., to the Bijou Theatre, Jersey City, N. J. Among the leading members are Lillian Bayar, H. Victor Morley, Eddie F. Bowers, Edith Bowers, and W. H. Govey. Victor Morley will stage the productions. The Fire Patrol opened last night.

SAID TO THE MIRROR.

PERCY PLUNKETT: "On Saturday evening I closed my season with Tennessee's *Purdner*, having been out forty weeks without losing a night. I will at once return to New York and prepare for the production of my new comedy, *The Judson Aggregation*."

JAMES F. ISOLAN: "I have information to the effect that my comedy, *A High-Toned Burglar*, is being pirated in the West. I will prosecute any manager who plays the play without my authority."

ACROSS CHURCH ALLIANCE NEWS.

The eleventh reception of the New York Chapter of the Alliance was held last Thursday evening in the parish house of St. George's Church, Stuyvesant Square. Nearly two hundred members were present. In the absence of the Rev. Dr. W. S. Rainford, rector of the church, the address of welcome was made by the assistant rector, who mentioned in the course of his remarks that St. George's has always been friendly to the theatre and that, indeed, the church does a good bit of dramatic work on its own account in the way of amateur performances.

The Rev. Walter E. Bentley, General Secretary, spoke with his accustomed enthusiasm upon the progress of the Alliance. "To-night," he said, "our organization numbers fifteen hundred and eighty-six members." Continuing, Mr. Bentley told of his recent visits to other cities in which the Alliance movement is going forward in most encouraging fashion. He spoke also of his coming visit to England, where he expects to awaken interest in the Alliance and bring it into closer association with the Actors' Church Union, of which the Lord Bishop of Rochester is the head. The Actors' Church Union is, however, a much smaller body than the Alliance, and is composed entirely of members of the Church of England. Mr. Bentley hopes to interest clergymen of other denominations in the movement and carry forward the work there as it is being carried forward here.

After Mr. Bentley's address Edith Cline Ford recited Thomas Bailey Aldrich's "Judith"; Sara Evans sang two solos; Abu Khalil, a Syrian actor, recited a scene from *The Merchant of Venice*; and Bayard Hawthorne sang three tenor songs. Refreshments were then served and the rest of the evening was spent in general conversation.

The eighteenth regular service of the New York Chapter was held on Sunday evening in St. George's Church, Stuyvesant Square. Despite the rain the attendance was very large. The Rev. Dr. William S. Rainford, rector of the Church and Chaplain of the Alliance, opened the pulpit. The service was choral. The large choir—one of the finest in the city—sang magnificently. Doctor Rainford spoke upon "Unrecognized Forces for Good." He said that beyond and above the facts of life, treated of in science, there are truth and belief, and that those who develop and promote truth and belief in the world have a noble mission. "The stage," he said, "when it rises above mere commercialism, is a powerful factor for good. In the heart of man he always wants the best, and you have got to do the best you can to add something to the great interpretation of life—to keep the light of your profession burning brightly and the standard high."

"It is dreadful to hear clever men—I will not say honorable men—argue that people must have what they want."

The semiannual reception of the Boston Chapter of the Alliance will be held at the Tremont Theatre on the morning of May 31, between the hours of eleven and one. Among the speakers will be F. F. Mackay, the Hon. Harrison Hueme, the Hon. Samuel L. Powers, the Hon. Charles S. Ensign, of Newton, and Rabbi Charles Fleischer. Several prominent soloists of Boston will supply the musical programme.

GOSSE.

Charles A. Metcath has gone to his home at Louisville, Ky., to be present at the golden wedding of his parents, who were married in Louisville June 13, 1851, and are among the oldest citizens of the Kentucky metropolis.

Mr. and Mrs. Ralph Delmour, both members of William Gillette's company, will sail shortly for Europe, to spend a few weeks on the Continent before Mr. Gillette's London engagement begins.

Mrs. Irene Leslie-Myer, widow of Harry W. Emmet, has been seriously ill since October with gastritis and heart disease. She is slowly convalescing at her residence, 456 Lenox Avenue, this city, and is to be taken soon to her country home in Connecticut.

Roy N. Blair, musical director of the Park Theatre, Brooklyn, was seriously injured while boarding a car in Brooklyn last Monday evening. The car started before Mr. Blair was firmly on, throwing him violently upon his head, and cutting a gash which required eight stitches to close. His left arm was also badly sprained. Concussion of the brain was for a time feared, and although that danger is thought past, it will doubtless be some time before his friends will see him in his accustomed place.

The Capture of Peking will be the subject of Pain's fireworks spectacle at Manhattan Beach this Summer. The season will open about June 15.

The benefit for J. Sherrie Mathews, given at the Casino Sunday evening, realized \$1,200. Those who appeared were Edna Aug, James Morton, Philip H. Ryley, Norma Whalley, Eddie Foy, Burr McIntosh, Maude Courtney, Harry Bulger, Louis Wesley, Emma Carus, George Fuller, Golden, Truly Shattock, Edna Wallace Hopper, Dan Daly, Sheridan Simpson, Nine Farrington, William Gould, John Ford, Mayme Gehre, Louis Harrison, Dan McAvoy, Josie Pitt, and Thomas Q. Semple.

Armagh O'Donnahay was heard in his Irish songs at the Bijou Theatre, Jersey City, on May 26, for the benefit of Harry P. Hogan, the treasurer. Mr. O'Donnahay is rustinating at Pocono Hills, N. Y.

Lila Burnett Wright, daughter of a prominent Buffalo clergyman, has been highly successful in that city recently, giving a series of original monologues by Mary E. Wilkins, the novelist.

Charlotte Tittell returned to New York from the West last week. She has entirely recovered from her recent severe illness. With her husband, Wallace Munro, she will spend the Summer at Glen Cove, L. I.

Samuel Tornberg, a member of the Jewish company at the Thalia Theatre, contemplates making his debut as an English-speaking character actor next season.

The Theatre Republic, with Lovers' Lane, and the Fourteenth Street, with Chauncey Olcott in Sweet Inniscarra, closed on Saturday night.

The Tommy Shearer company will open its Summer season at Lake Hiawatha Park, N. Y., May 30, going thence to Exposition Park, Pa., July 1.

Pusey and St. John will continue to star next season in *A Run on the Bank*, under George L. Chennell's management.

Nellie Lynch is visiting friends in Chicago.

George Tooto Santl, after spending a two weeks' needed vacation with his sister-in-law, Mrs. H. W. Hutchins, has sailed for England. Some six years ago Mr. Santl gained renown in the United States and Canada as a strong man. Among the professional friends who wished him bon voyage were Al. Watson, E. Kempton, John Brown, Victor V. Vass, and Matt Curtis.

Randolph Murray is ill at the Presbyterian Hospital with a dangerous attack of pleurisy in both lungs. He was operated on six times last week.

The Smith and De Koven musical comedy in which Anna Held will appear at the Casino in September has been named *The Little Duchess*.

C. Blanche Rice has returned to New York after a successful season as Tagg with Ned Burgess in *The County Fair*. Miss Rice took in the Pan-American Exposition on her way East from Omaha, where the company closed May 18.

Blanche Walsh fainted twice during the performance of *More than Queen* at Winnipeg, May 15, necessitating the ringing down of the curtain each time.

IBSEN CRITICALLY E.L.



Henrik Ibsen, the great Norwegian dramatist, has during the past fortnight suffered two strokes of apoplexy, and is now in a condition that offers little hope for his recovery. He is at his home in Christiania. After the first attack he rallied, and was able to walk about his room with the aid of a cane. But the second stroke, which fell upon him last Thursday, shattered his remaining strength completely, and he is now perilously near death's door.

In the dramatic history of the past century very few figures there are that stand out with the prominence and individuality of Ibsen. His works have had their full share of adverse criticism, and comparatively few people accept his views of life, as set forth in his plays; but none has dared attempt to belittle his genius in dramatic craftsmanship. As a scientific builder of plays Ibsen stands head and shoulders above the vast majority of his contemporaries. And his plays not been tinged with pessimism, had he chosen to sacrifice his philosophy to the superficial optimism that is now popular, he might easily have ranked with the most widely appreciated dramatists of the century. As it is, his plays are dreaded more than they are loved.

Henrik Ibsen was born at Skien, Norway, on March 20, 1828. His parents were not of the theatrical, nor was his early training in that direction. From his mother, who was a German by birth, he learned that language thoroughly. After receiving a very good general education he took up the study of medicine. But his tastes from his early youth were inclined toward literature; and when, after studying medicine for a time, he entered the university at Christiania, he devoted himself to the classics rather than the sciences. While a student at the university he founded a literary journal, to which he was a constant contributor, and at the age of twenty-two he wrote his first play—a three-act drama entitled *Ensemble*. To this work he attached the pen name "Brynjolf Bjornson."

During his student days Ibsen won the friendship of Ole Bull, and, through the noted violinist's influence, he obtained, not long after his graduation, the post of director of the National Theatre at Bergen. There, while engaged in the manifold duties that the position imposed upon him, he found time to write a number of plays.

In 1855 he returned to Christiania, where he gained productions of several of his works. They were received with great enthusiasm, and Ibsen, after many years of actual and comparative poverty and many disappointments, stepped into a place of honor as director of the newly founded Norwegian Theatre. In 1864 he went to Rome, where he lived for several years. Upon his return to the North he established a home in Christiania, which he has occupied constantly, except while visiting Germany, ever since.

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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CLERICAL INTEREST IN THE STAGE.

At intervals, and frequently, extraordinary interest in the theatre continues to be shown by clergymen, and the opinions expressed by this profession nowadays vary amazingly. It is not so long ago that condemnation of the theatre by clergymen was general. Of course there have been for years exceptions among churchmen in this matter, it being notable that the more able and the more intelligent of the clergy have for a long time looked on the theatre with views ranging from toleration to admiration. For years, too, many able and liberal clergymen themselves have patronized the theatre, in which, at its best, they have recognized a civilizing force hardly second to that of their own organization.

It is to be noted that few clergymen that know anything about the theatre condemn the theatre as an institution. Clergymen of the better sort—by which is meant clergymen whose ability has placed them in prominent and broadly influential pulpits—associate with leading men of every vocation, and thus are in touch with the spirit of the age. Like the leading men of other vocations, they recognize the good that is in the theatre and deplore the things in it that are due to condition rather than to function. Such clergymen are entitled to criticise those things of the stage that they believe should be criticised.

As a rule, the rabid, illiberal and sensational pulpiteer that preaches regularly and intolerantly against the theatre does not know anything about the theatre, and such a preacher usually is a person of confined influence, as he usually also is a person of limited intelligence. The Actors' Church Alliance, whatever it may or may not accomplish, stands as a practical protest against the preachments of the ignorant, and the work that it already has accomplished is a rebuke to that uncharitable and un-Christian attitude that small clergymen of narrow vision in remote corners take on this subject.

The position assumed by the Rev. Dr. GEORGE W. SURRY, of Boston, in a recent address, illustrates the feeling and the sentiment of the best in the church to-day as to the theatre: "I regard the stage," said he, "as an honorable and legitimate institution, and the calling of an actor as so important to society that I would not hesitate to advise anybody with ability and high ideals to choose the dramatic profession as his or her own." Such a clergymen knows whereof he speaks, and has the courage of conviction.

Another clergymen of information and liberality is the Rev. PERCY S. GRANT,

who in a sermon in the Church of the Ascension in New York recently said, among other things:

Most of us have been brought up under Puritanical conditions, and there is still clinging to American society some of that old narrow idea. The stage had its inception from the Church, and the antagonism between them arose when they became separate and distinct institutions. They differ because the Church seeks spiritual perfection and the stage represents the passing show and holds up the mirror to nature without seeking to teach from what the mirror shows. I have visited many theatres during the past season, and even in some of the fantastic comedies I could see a strong lesson in the direction of morality. The playwright has an influence that not only appeals to the ear but to the eye and takes hold of the very heartstrings. I have felt in coming out of the theatre that I have had a spiritual Turkish bath. It should engage the attention of every one who has the interests of the community at heart to help make the stage a nobler institution than it is. People say that the public wants low, coarse, base plays, but I consider that a libel on human nature. If we insist that the stage give us the best we certainly can do much to wipe out the antagonism that exists between the Church and the stage.

This is the proper attitude to take as to the stage, and many clergymen of influence have assumed it. It is better for the clergy to encourage those things in the theatre that deserve encouragement than to stand aloof and preach blindly against the theatre as an institution, for such encouragement is bound to have effect, whereas a bigoted opposition in these days is futile.

Rampant and dominant commercialism, with all of its evils, is powerless to wholly deflect the theatre from its finer functions and its wonderful and salutary influence on humanity. There is that in the institution that humanity demands for its happiness and its inspiration, and from generation to generation the good in the theatre is bound to survive and find perpetuation in spite of the lower influences that always are with it as a matter of course and that at times like the present falsely seem to be all powerful.

A CRYING PUBLIC NUISANCE.

As the theatre season is practically ended the ticket speculators, confining their efforts to the few houses that continue open, and particularly to the one or two houses that offer "Summer entertainment," during the past week have become violent in their business of getting between intending purchasers of tickets and the box-office.

The speculator nuisance became so pronounced at one theatre that the captain of the police precinct in which the house is located detailed several officers to the scene of "disorderly conduct," with the result that several speculators were arrested and took their turns in Police Court the next morning with other misdemeanants. Small fines that these fellows were able to pay were imposed, and they were released to recoup their loss on citizens that they will doubtless continue to "hold up" in theatre neighborhoods.

The most impudent act recorded last week of one of these ruffians was an assault on a citizen who questioned the speculator's right to ask a price for a ticket several times larger than its face value. The speculator resented this demurral by kicking the citizen's shins. Quite properly a fine did not fit this case, and this fellow was held on a charge of assault.

It is useless for the managers of theatres to say that they cannot stop ticket speculation, because managers in this city years ago established a precedent by stopping the operation of speculators about their theatres. The fact is that theatres cursed by the presence of speculators are managed by persons who usually get a "take off" or otherwise profit from the nuisance.

One of the tokens of the bad faith of managers in this matter was seen last week on the advance sale of tickets for a long and loudly-heard special SHAKESPEARE representation at a Broadway theatre for a few performances. Much advertising of the event had been supplemented by an announcement some days before the sale opened that many thousands of dollars had been returned to would-be buyers of tickets by mail, in order that all who wished tickets might share in the opportunity to get tickets when the box-office opened. Yet, as was stated in one of the daily newspapers, no sooner had the box-office been opened than speculators were found shouting tickets in the vicinity of the theatre at prices doubled and more.

Observant persons notice that ticket speculation has become worse and worse. With theatre management itself, it has degenerated. As at present practiced it is a disgrace to the metropolitan theatre. The manner and method of it, as the events of last week will show, is not removed in the manner and method of the clothing "merchants" of Chatham Street and their "pullers in."

THE THEATRICAL TRUST.

The "All-Star" Tragedy.

American Press Syndicate.

During the dozen or so years which have elapsed since Charles Frohman became something of a figure in the theatrical world, he has perpetrated a good many jokes. Some of them have been excellent, others have been ordinary, while still others have been very bad indeed. Up to the present time Mr. Frohman's star joke was the publishing in the advertisements of his various attractions his own opinion of them, with his name attached thereto. The apparent idea was to convince people that the plays must be pretty good, or the manager would not thus aggressively give his indorsement. The scheme failed in so far as it was intended to engender a feeling of thorough trust in the conscientiousness of the manager, but it was a howling success in eliciting laughter, degenerating not infrequently into ridicule. So, after all, the 30 or 40 or 50 or 60 cents a line that the advertising cost was not wasted, for New Yorkers like a good joke, no matter how farfetched it may be, and that was a good joke.

Funny as it was, however, there came a time when its humor paled. Something new must be had for Mr. Frohman must make the public believe that he is doing for it more than any other manager could or would do. So recently he advertised a revival of *Diplomacy* with an "all star" cast. Diplomacy is a very old Sardon play, melodramatic, theatric and impossible, but entertaining within. There could be no possible excuse for its revival unless that event were to be accomplished through the medium of an interpreting company of exceptional strength. Mr. Frohman evidently realized this, hence his "all star" cast.

Now, it must be understood that an "all star" cast is not what it used to be. It is true that ignorant persons of the old school, when they see a production advertised with an "all star" cast, stupidly jump to the conclusion that practically all of the players engaged are or have been stars of some importance. But that is where they are wrong. Under modern methods that which makes an "all star" cast is the dictum of the manager. If Mr. Frohman had advertised that his cast was made up of stars in embryo it would have been all right, for it is the fate of his leading men and women to become stars whether or not they are worthy of that honor.

In addition to the misrepresentation with reference to the caliber of the cast, there has been a persistent effort to create the impression that no better company has ever been put together for the exploitation of this Sardon melodrama. Even the plans for the lightning tour of the country, in which very large cities will be "trodden" to but a single performance are designed to strengthen this impression. It may be that the management realizes that a protracted stay at any city in which the theatre-goers are blessed with discernment and good memories would be attended with disaster. In that case we must admire the business acumen while we deplore the motive which prompts it.

Why, the Point Is Settled.

Harlequin, New Orleans.

If we are to have a revival of Shakespeare, let's have it up-to-date. If anybody understands the poetical conceptions of the late William Shakespeare, it must certainly be Klaw and Erlanger.—*Toledo Blade*.

My dear fellow, wake up! The Klaw and Erlanger critic of New Orleans has placed the mantle of Augustin Daly on the shoulders of the firm. The master has been settled! Keep quiet.

By the way, now that we are speaking of Augustin Daly's mantle, what has become of Rehan under Klaw and Erlanger's management? Can it be that the mantle-carriers are at a loss to know how to supply her cleverness with material? Surely she should not vanish from sight. Time was when she was the very center of stage interest in the metropolis of America. The press of a continent did not have complete dramatic pages without a reference to her. When last heard from here the Klaw and Erlanger critic was busy adjusting the mantle of Daly to her new managers. Has no new play been placed in her hands since the demise of the great Daly? Is not the gigantic Klaw and Erlanger intellect at work? Tut, tut, tut! Too bad.

"The Last Feeble Snap."

Springfield, Mass., Homestead.

The last feeble snap of The Lash of a Whip will be heard to-night, when the company closes. The piece is a sample of a kind of carion that Charles Frohman digs up in Paris and brings over to insult American audiences and degrade the talented players whom he holds in bondage. It is cheering to know that it was even more of a front on the road than in New York city.

COPYRIGHT LAW IN PENNSYLVANIA.

The piracy of dramatic and musical compositions is now a misdemeanor in Pennsylvania, Governor Stone having signed on May 24 the copyright law introduced at the instigation of the American Dramatists' Club and passed by the last Legislature. The act reads as follows:

Section 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania in their annual session, and it is hereby enacted by the authority of the same, that no unpublished dramatic play and no unpublished musical composition shall be publicly presented for profit without consent of the author or authors thereof.

Section 2. Any and all persons, firms and corporations violating the provisions of section one of this act shall be guilty of a misdemeanor and on conviction thereof shall for each offence be sentenced to pay a fine not less than ten dollars and not more than five hundred dollars, or to be imprisoned not exceeding three months, or either or both at the discretion of the Court of Quarter Sessions.

In phraseology the law differs from those passed in New York, Louisiana and Oregon, but its provisions are practically the same. The enactment of the law in this case was due largely to the efforts of Colonel J. F. Milliken, of the American Dramatists' Club, who personally advocated it to the legislators.

The club and the correspondents of THE MIRROR in various capitals are working earnestly for the passage of the law in other States.

NOTES OF NEW THEATRES.

A part of the Arlington Hotel, Batesville, Ark., is to be converted into a theatre, that W. S. Wolfe will manage, his season opening in September.

While in England this summer, E. S. Willard will inspect several theatre sites in London that have been offered to him, and should one of them prove satisfactory, he will arrange for the construction of a playhouse, to be ready for opening in the autumn of 1902.

Orlando, Fla., is to have a fine new theatre, to be ready by next season. The new house will be built by the Knights of Pythias, with the aid of local capital. The building will be a three-story brick structure; the first two floors being used exclusively by the theatre. The stage will be large, and on either side will be two boxes. The floor will be slating, and in the rear there will be a balcony and a gallery. Messrs. S. T. Sistrunk, E. P. Thaggard, and R. E. Young, Sr., are the committee that have the building in charge. Orlando is a large town, and has long felt the want of a large and suitable playhouse.

The cost of the alterations that will make a theatre of the Ice Palace at 105th Street and Lexington Avenue, will be \$150,000, it is said. William T. Keough will manage the house.

A stock company has been organized at Appleton, Wis., to build there a \$50,000 theatre, modeled after the Illinois in Chicago. The theatre is to seat 1,400 people, and will be ready for opening Oct. 1. Jack Hough will manage the house.

Plans submitted by Halibut and Rawson, of Des Moines, Ia., have been accepted for the new Opera House at Grinnell. The building will be on the style of the Illinois Theatre, of Chicago. It will seat 800, and have a stage 56 x 36 feet.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to numbers of the professor care of THE MIRROR will be forwarded.]

1. M. R., Pittsburg: Robert Brunet, the actor, is the author of *Five Dimes*. He may be addressed in care of THE MIRROR.

W. G., Johnstown, Pa.: Henry Miller's appearance in Hamlet antedated E. H. Sothern's by more than a year.

ROCHESTER, Richmond, Va.: Eugenia Diogenes played the title part in *Sherpa* during the season of 1898-99. Arline Athens played it during the season of 1899-1900.

J. McI., Rutland, Vt.: Write to A. W. Tamm, Twenty-eighth Street, near Sixth Avenue, New York city, for information about operas.

R. W., Philadelphia: 1. Letters to players addressed in care of THE MIRROR will be forwarded to them. 2. John Crawford Fowler has played, among other engagements, with the Lyceum Stock company, Brooklyn, The Heart of Maryland, and the Foregate Stock company, Philadelphia.

JONES D., New York City: 1. Rose Coghlan's tour next season will be managed by M. E. Leavitt and James Lederer. 2. Mrs. Leslie Carter will be seen next season in a play dealing with the life of Madame Du Barry. 3. George W. Lederer's address is 1440 Broadway. 4. E. E. Rice's address is 1285 Broadway. 5. William Harris is the junior partner of the firm of Rich and Harris. 6. William A. Brady's address is 1193 Broadway.

H. B., Chester, Pa.: 1. The cast of Little Miss Nobody on its production in Philadelphia included Ethel Jackson, Minnie De Ren, Agnes Paul, Beatrice Vaughn, Sara Miskel, Nettie Neville, Frances Denison, Little Bryan, Josephine Stevens, Fritz Williams, William Sampson, William Norris, Charles Plunkett, Robert F. Cotton, Edwin Stamford, and Thomas Bickett. 2. A Runaway Girl was played in Philadelphia April 27-28, 1899, when Virginia Earle was Winnifred Grey; on Feb. 19-March 3, 1900, when Marie Celeste played the name part, and on April 1-6, 1901, when Celeste Wynn was the Winnifred. We find no record of Ethel Jackson's having appeared as Winnifred in Philadelphia.

L. M. F., Detroit, Mich.: 1. Olga Nethersole made her American debut at Wallack's Theatre, Oct. 15, 1894, in *The Transgressor*. 2. Clara Morris has not retired from the stage. Among her greatest successes were Article 47, Camille, Miss Moulton, Odette, and Alice. Her last appearance was in vaudeville. 3. The Holden Brothers' Comedy company (Eastern) included this season Van Kinzie, F. J. Binkhurst, Henry E. Rodgers, Joe F. Willard, Fred Roslyn, Bill Bailey, Rosalie Curry, Mandie Esponde, Kate Desmond, and Marie Wellesley. 4. Playmates was produced at Lexington, Ky., Sept. 1, 1893, with the following cast: James E. Cherry, W. B. Seeley, John Ward, Harry Vokes, Kirwan West, Signor A. Borelli, George Bangle, Minnie Hunt, Annette Zolna, Estella Suits, Minerva Adams, Minnie Poor, Melytha Adams, and Jessie Bonchill.

J. W. D., New Orleans: Ernesto Rossi, the Italian actor, was born at Leghorn in 1829. He was educated in the schools of that city and afterward studied law in the University of Pisa. During his student days he was an enthusiastic amateur actor, and appeared occasionally with professional companies. Upon leaving the university he studied the dramatic art for a time in the school founded by Gustavo Modena. He then played professionally in the chief cities of Italy, and in 1852 he went to Paris with Mlle. Ristori. The two players, by their splendid acting, enabled the French public to appreciate the plays of Goldoni and other noted Italian dramatists. Rossi then appeared in Germany, where he was received with favor, played for several years in Italy at the head of his own company, and in 1866 made his second visit to Paris. Afterward he played in England, Portugal, Spain and other European countries, and in 1881 he came to America. His first appearance in New York was at Booth's Theatre, on Oct. 31, in *Othello*. He returned to Europe, where he achieved great honors until, in 1889, he retired permanently from the stage. He died in June, 1896.

A. B. C., Portland, Me.: 1. A certificate of copyright on a dramatic composition will be issued by the Librarian of Congress upon the filing with him of two typewritten copies of the manuscript. It is safer, however, to have the copies printed, as the original copyright law, that was enacted before typewriting came into general use, provides for the filing of two "printed" copies. Judge Grosscup, of Chicago, rendered a decision in 1898 that typewritten copies of plays did not fulfill the letter of the law, but that question has not been settled yet by an appellate branch of the court. 2. The Composite Printing Company, 123 West Forty-first Street, New York, are printers of plays. 3. A playwright furnishes his agent with one or more copies of his play. The copies are generally typewritten. The

THE USHER.



The passage last week of the American Dramatists Club's bill to protect non-copyrighted plays by the Pennsylvania Legislature is another important step in the work of safeguarding dramatic property in this country.

Next to New York, Pennsylvania is the largest State thus far to enact this law. There are now pending identical bills before the Legislatures of several other States, and it is a question only of time when legislation of this class will be uniform throughout the Union. It is designed to punish the pirates of manuscript plays with the same severity that the Federal law metes out punishment to violators of dramatic copyrights.

The Dramatists Club, by the way, has most desirable quarters in the offices secured in the new house of the Actors' Society in Fortieth Street. The officers are taking a great interest in furnishing the Club's new home. When their work is completed it will be the most attractive place the organization has yet had.

The fight between the unions and the management of Denver's three principal theatres is now on in earnest. At its recent convention the American Federation of Musicians decided to adopt strong measures. As a result the orchestras in the various Colorado theatres in Peter McCourt's Silver circuit were ordered on a sympathetic strike because McCourt's Taber and Broadway theatres in Denver are non-union houses.

Recently McCourt in an interview accused the unions of inconsistency because they did not order a boycott on the Denver Theatre, notwithstanding it was employing non-union musicians and stage-hands. McCourt stated that he was a co-partner in this theatre and in proof of that he referred to a contract made between himself and the Denver Theatre Company last June whereby he was to book its attractions for two years.

This was news to the unions, but they acted upon it promptly. On May 30, when the Three Musketeers company opened at the Denver Theatre, the union stage-hands and musicians relinquished their positions, and the Denver, as well as the Broadway and Taber, will be under the ban hereafter.

The application of circus methods to Shakespearean revivals has been worked a couple of times by members of the Trust with considerable pecuniary success. In the latest case—The Merchant of Venice tour with Mr. Goudwin—the policy of making one-night stands of the principal cities and a two-nights' stand of New York denoted wisdom, for the money was all in before the quality of the "goods" was discovered.

The failure of the revival from an artistic standpoint was a foregone conclusion, consequently little disappointment is felt over the result of the performances at the Knickerbocker. Despite the presence in the cast of several excellent actors and the use of the "production" devised by the late Mr. Daly, the representation was highly unsatisfactory. Poor stage-management and carelessness of details were in evidence constantly.

As showing the spirit that animated the stage department of the enterprise one or two of a score of little absurdities may be mentioned. In the trial scene there was used a deal table ornamented with a chenille cover of the variety found on the department store bargain-counters, labeled \$1.49. A solo dance was introduced wherein the danseuse wore a sort of pierrot costume, with a *chapeau à la incroyable*, notwithstanding the fact that pierrots and incroyables were eighteenth century products. A scaramouche harlequin, or columbine might have danced in a medieval Venetian fete, but very likely the pierrot pleased better the vagrant fancy of the Klaw-hangium outfitters.

Commenting upon the Theatrical Trust as it is impartially analyzed and described by Norman Hapgood in his valuable book, "The Stage in America," published recently by Macmillan, the London *Topical Times* remarks pertinently: "Truly America may be the home of the brave, but is it so certainly the land of the free?"

The *Herald* is doing yeoman's service in its efforts to suppress the ticket speculator. It has placed the responsibility for the evil so that the public of this city realize pretty generally that it cannot flourish except where it is encouraged or shared in by the theatre management.

Dramatic desk room for rent. Shipman Brothers, 2449 Broadway. •••

FRANK L. PERLEY HOME AGAIN.

Frank L. Perley arrived in New York last Thursday from London, whither he went some weeks ago to launch the Alice Nielsen Opera company at the Shaftesbury Theatre, and to conduct other negotiations. That his trip was fruitful in results was evident in a short talk that a Minnow man had with him.

"Our London correspondent," said Mr. Perley, "has informed you of the success that The Fortune Teller, Miss Nielsen and the company have won on the other side. This success has been so pronounced that the engagement at the Shaftesbury will continue indefinitely, and I have arranged with George Musgrave for the formation of three provincial companies that will present The Fortune Teller in Great Britain, South Africa and Australia. I shall retain an interest in all these companies, and have not disposed of the rights of The Fortune Teller, The Singing Girl, or The Serenade, as has been reported."

The Alice Nielsen Opera company has been conceded to be the best American light opera organization that has visited London, and its members have received many offers to remain in England. Miss Nielsen, who, as you know, leaves my management at the end of the London season, has been sought by many managers, but I understand that her plans have been settled. Violin Gillette had a chance to join the opera company at Covent Garden; Eugene Cowles has been in demand for oratorio work, and Joseph Cawthon has had offers, at double his present salary, to appear at the music halls. Many others in the company also have been similarly favored. At present I am negotiating for a production of The Serenade, of which I hold the English rights, with our American cast, at another London theatre.

During my stay abroad I secured the American rights to a melodrama, entitled For a Woman's Sake, by J. James Hewson, that has met with much success in the English provinces, and will be done in London in the near future. Next

DINGS AT ST. CLEMENS.

W. E. Horton writes from St. Clemens, Mich.: The following professionals have arrived at the Springs during the past week: Mr. and Mrs. George M. Cohan, Georgia Ethel Cohan, W. C. Cameron, Viola Clifton, Gus Hogan, May Worth, William L. Raymore, Harry Vokes, Margaret Foley Vokes, William Harris, Porter J. White, Louis Fosse, and John Free.

Joe Kelly and Charles Schell Mason left to play a week at Olentangy Park, Columbus, O.

A vaudeville entertainment was given at Nelson's Opera House May 17. Those taking part were: George W. Leslie and company, Richard Pittman, Louise Willis, Effie F. Kanemann, Johnnie Carroll, Joe West, Kelly and Mason, Young and Devole, and W. C. Cameron. The performance was excellent and the house crowded.

George W. Leslie, Louise Willis, and Richard Pittman left for New York last Saturday. At a recent entertainment in the Opera House four ladies occupied seats in the same row who at one time were well known in the theatrical world. All have retired from the stage, and were professionally known as Helen Bewere, Viola Clifton, Sadie Hasson, and Annie Clark.

THE BROADHURST BROTHERS SEPARATE.

The managerial firm of Broadhurst Brothers, consisting of George H. and Thomas W. Broadhurst, ceased to exist last Tuesday afternoon. Thomas W. Broadhurst retired from the business, and W. H. Currie, well known in the theatrical world, took his place as partner of George H. Broadhurst. The new firm, entitled Broadhurst and Currie, will devote itself principally to musical comedy enterprises. Among the attractions that they will send out next season are Rudolph and Adolph, in which Charles and Dan Mason will be starred and Little Williams-Salter featured; Mathews and Bulger, in The Night of the Fourth, and The House that Jack Built, now a musical comedy—with a carefully

PERSONAL.



GILMORE.—Paul Gilmore, at the close of his starring engagement in Under the Red Robe, was engaged by Henrietta Crosman to play King Charles in Mistress Nell for the current New York run of the play. Mr. Gilmore has made a good impression in the part.

ROYCE.—Brigham Royce was elected a member of the Lambs Club on May 23.

ORMONDE.—Eugene Ormonde has signed a year's contract with David Belasco and will go to San Francisco as leading man for Blanche Bates.

HOWLAND.—Jobyna Howland was engaged last week for one of the principal parts in The Messenger Boy, to be produced in New York next season. Miss Howland will spend her Summer in Maine, and will soon leave New York for that State.

YOUNG.—William Young, the dramatist, who has been abroad for some months, will sail for home this week. His health is much improved. Mr. Young will spend the Summer at the Highlands of Navesink.

DELMAR.—E. A. Delmar has for some time been cabling dramatic news and views from London to the New York Times, of which he is dramatic critic.

PERKINS.—Walter E. Perkins returned to town on Saturday. His season in The Man from Mexico closed on May 11. Then he visited the Pan-American Exposition in Buffalo and consulted with Mary E. Wilkins, in a dramatization of whose novel, "Jerome, A Poor Poor," he will be seen next season.

CARTER.—Mrs. Leslie Carter gave her last performance of Zaza at Rochester on Saturday. She will open in La Du Barry, that David Belasco has nearly finished, at the Criterion Theatre, Nov. 25.

CRAIG.—John Craig has taken a cottage at Winthrop, Mass., for the Summer.

GOTTSCHALK.—Ferdinand Gottschalk will sail for Europe on June 5 on the Germanic. He will return to New York early in August.

POWERS.—Mr. and Mrs. James T. Powers will sail for England on the Kaiser Wilhelm der Grosse on May 28.

PHILLIPS.—Stephen Phillips, whose Herod Richard Mansfield will produce next season, has finished the first act of his play on the subject of Ulysses for Beerbohm Tree.

BRIDGES.—Anita Bridges will spend the Summer visiting her sister in Paris. She will sail from New York on May 30, and will return early in the Autumn.

WINTER.—Maude Winter, after closing her engagement with Mrs. Leslie Carter, returned to New York last Sunday. During her three seasons in Mrs. Carter's support Miss Winter has not missed a single performance. She will sail for England on June 8, and will return in August to begin rehearsals with David Warfield, with whom she will be leading lady next season.

FEIBER.—Henry Feiber, B. F. Keith's foreign representative, and Suzanna Adams (Eunice Hall) were married in this city on April 12.

GROSSMITH.—George Grossmith recently declined an offer of £120 a week to appear in vaudeville at the London Palace. Then he wrote to Mrs. Beochan Tree to ask if she had suffered "any inconvenience" during her vaudeville bow there. She replied that she had not, and Mr. Grossmith accepted the engagement, opening on May 20.

PENBERTON.—Max Penberton's novel, "The Little Huguenot," has been dramatized under the title of The Huguenot Lover.

BARRYMORE.—The condition of Maurice Barrymore, who is at the Long Island Home at Amityville, L. I., is reported somewhat improved, though little hope is entertained for his recovery from his mental trouble.

O'CONNOR.—Miss P. F. O'Connor is the author of The Lady from Texas, which will open Parley's Theatre, London, at Whitstable. The play is described as a comedy of manners of the school of John Oliver Hobbes.

The properties of myrrh both as a cleanser and an anti-scarce preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, WRIGHT'S DENTOMYRRH (in tubes). This exceptional dentifrice can be found everywhere. •••

LAWRENCE GRATTAN.

season I probably shall produce it here. I also secured another successful comedy, A Marked Man, and an Irish play, Rogue Kelly. In Paris I arranged for an option on Massenet's Mademoiselle Georges, that had a long run there. I heard a new musical comedy, by Jacobowski and Faulton, called Miss Walker of Wooloomooloo, and think very well of it. It is possible that I may buy the American rights. There are several other musical works that I have under consideration, but, for certain reasons, I prefer not to mention their names just now.

Contrary to report, I have not engaged Fanchon Thompson. I have an option, however, on the services of Mary Garden, an American girl, who has met with emphatic success as prima donna of the Paris Opéra-Comique. She has a marvelous voice, and has created a furor in Paris. Her contract with the Opéra-Comique does not expire until of her next season. Several English artists of note are also under engagement for my Autumn productions.

Chief of these productions will be Frederick Ranken and Isidor Witmark's musical comedy, The Chaperones, of which a copyright performance was given in London just before my departure. I am arranging for a cast of the highest possible standard, and the production will be in every way a lavish one. The scenery is being painted by Joseph Physick. The Chaperones will be seen in New York early in the season. The members of the company supporting Miss Nielsen, that will be known after next season as the Williams and Perley Opera company, will tour when they return here in The Singing Girl and The Fortune Teller, and will produce later Harry B. Smith are writing for them.

Mr. Perley left on Friday for a few days' rest at his country home in Massachusetts.

LAWRENCE GRATTAN.

Lawrence Grattan, a portrait of whom appears on this page, is a leading man who has been pronounced the possessor of more than ordinary ability. He has received the favorable attention of a number of managers and several desirable offers have been made him. In reviewing Mr. Grattan's performance, critics have commented upon his striking personality; his skillful handling of a rich voice; his quiet yet forceful methods; his repose, and his knowledge of stage technique. Mr. Grattan contemplates devoting himself, during this Summer and next season, to stock work.

THE ARONSON BENEFIT.

The benefit for Rudolph Aronson at the Casino to-day (Tuesday) promises to be a great success. The sale of seats is very large. On the bill are F. E. Mackay, Marie Dressler, Adele Ritchie, Dorothy Morton, the Climber's Widows, team, The King's Carnival, Louise Beaudet, Emma Caruso, Richard Golden, Rogers Brothers, Louis Harrison, Daniel Daly, Harry Bulger, McAvoy and May, and others.

DAN EMMETT DYING.

Daniel Decatur Emmett, the noted minstrel and author of "I Wish I Was in Dixie" and other famous songs, is reported to be dying at his home near Mount Vernon, O. Emmett is eighty-six years old, and for a number of years has lived a hermit's life, with a dog as his only companion.

The properties of myrrh both as a cleanser and an anti-scarce preserver of teeth were known by the ancients. Myrrh is the base of the new tooth paste, WRIGHT'S DENTOMYRRH (in tubes). This exceptional dentifrice can be found everywhere. •••

CURRENT AMUSEMENTS.

Week Ending June 1.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.). Leah Lessl in *East Lynne*.
 GRAMERCY (22nd Ward Ave., nr. 139th St.). Closed Sat. Eve., May 25.
 HAMILTON OPERA HOUSE (200-211 West 125th St.). Closed Sat. Eve., May 25.
 BURTIG AND SEAMON'S (200-211 West 125th St.). Vandeville.
 PROCTOR'S (25th St., nr. Lexington Ave.). Continuous vaudville—2:00 to 10:45 p. m., also Nudes—12 plus 32 plus 1 to 12 Times.
 KEEFEE'S (66th St. and Lexington Ave.). Now building.
 COTILLE MUSIC HALL (Broadway and 66th St.). Closed.
 MAJESTIC (Eighth Ave. and 56th St.). Now building.
 PROCTOR'S PALACE (88th St., bet. Lexington and Third Ave.). Continuous vaudville—2:00 to 10:45 p. m., also The Woman Blister—32 plus 1 to 12 Times.
 CARNEGIE HALL (Seventh Ave. and 57th St.). Sat. Night Concerts.
 NEW YORK (Broadway and 45th St.). The King's Carnival—3d Week 15 to 24 Times.
 CRIFFELD (Broadway and 44th St.). Julia Marlowe in *When Knighthood Was in Flower*—20th Week 15 to 144 Times.
 BEECKLEY LYCEUM (22d West 44th St.). Closed.
 VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.
 REPPERT'S (22d West 42d St., adjoining the Victoria). Closed Sat. Eve., May 25.
 AMERICAN (Eighth Ave., 62d and 63d Sts.). Henry Greville Stock in *Kit Carson*.
 MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in *The Rivals*.
 BROADWAY (Broadway and 41st St.). Closed Sat. Eve., May 25.
 MENDELSSOHN HALL (113 West 40th St.).
 EMPEROR (Broadway and 40th St.). Diphomney—7th Week—2d and 3d Times.
 METROPOLITAN OPERA HOUSE (Broadway, 30th and 30th Sts.). Closed Mon. Eve., April 29.
 CASINO (Broadway and 30th St.). Florodora—20th Week—212 to 227 Times.
 KNUICKERBOCKER (Broadway and 38th St.). Closed Sat. Eve., May 25.
 HERALD SQUARE (Broadway and 35th St.). The Brixton Burglary—2d Week 9 to 16 Times.
 CAREERS (6th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—15th Week—23 to 28 Times.
 HAMPTONSTEIN'S BURGESS LANE (322-322 West 25th St. and 311-321 West 24th St.). Now building.
 KOSTER AND BIAL'S (445-459 West 39th St.). Vandeville every afternoon and evening.
 SAVOY (112 West 36th St.). Closed for fourth time of current season—Sat. Eve., March 23.
 MANHATTAN (128-1287 Broadway). Closed Sat. Eve., April 27.
 THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.
 EBB (1229 Broadway). Amelia Bingham in *The Climbers*—2d Week 15 to 162 Times.
 WALLACK'S (Broadway and 39th St.). Henrietta Crosman as Mistress Nell—22 plus 32 plus Revival—5th Week 32 to 40 Times.
 DALY'S (Broadway and 39th St.). Sam Toy—65 plus Revival—13th Week—96 to 162 Times.
 WEBER AND FEILDES (Broadway and 29th St.). Closed Sat. Eve., April 26.
 COMPTON (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.
 PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous vaudville—12:30 to 10:45 p. m., also *The Strange Adventure of Miss Brown*—1 to 12 Times.
 GARDEN (Madison Ave. and 27th St.). Under Two Flags—17th Week—128 to 135 Times.
 MADISON SQUARE GARDEN (Madison and Fourth Sts. and 27 and 28th Sts.).
 MINNEY'S (212-314 Eighth Ave.). The Henry Burlesques.
 MADISON SQUARE (24th St., nr. Broadway). William Collier in *On the Quiet*—16th Week—125 to 131 Times.
 LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 23.
 EDEN MUSEUM (23rd St., nr. Sixth Ave.). Figures in Wax—Continuous.
 PROCTOR'S (22d St., bet. Sixth and Seventh Aves.). Continuous vaudville—12:30 to 10:45 p. m., also *Interest For and Pink Dominos*—1 to 12 Times.
 GRAND OPERA HOUSE (Eighth Ave. and 22d St.). Herrmann the Great.
 DRIVING PLACE (Southwest cor. 15th St.). Closed Wed. Eve., May 8.
 FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., May 25.
 KEITH'S (East 14th St., nr. Broadway). Continuous vaudville—12:30 to 11:00 p. m.
 ACADEMY Driving Place and 14th St.). Closed Sat. Eve., May 25.
 TONY PASTORE'S (143-147 East 14th St.). Continuous vaudville—12:30 to 11:00 p. m.
 DEWEY (125-132 East 14th St.). The Olympia Burlesques.
 GERMANIA (147 East 8th St.). Adolf Philipp in *Der Kartoffel-Koenig*—2d Week—42 to 50 Times.
 LONG (239-251 Bowery). The Black Crook Burlesques.
 PEOPLE'S (199-202 Bowery). The Hebrew Drama.
 MINER'S (633-167 Bowery). The Saratoga Chips.
 THALIA (46-48 Bowery). The Hebrew Drama.
 WINSTON (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (116-194 Montague St.). PARK (283 Fulton St.), E. S. Spooner Stock in *Burnside Frolics*—16th Week of Season.
 HEIDE AND BEHRMAN'S (340-352 Adams St.). Vandeville every afternoon and evening.
 NOVELTY (Bridge Ave. and South 4th St.). Closed Mon. Eve., May 13.
 GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Aubrey Stock in *We Tns. of Tennessee* and *Camille*—2d Week of Season.
 PATTON (Elm Ave., opposite Taylor St.). Corse Taylor Stock in Uncle Tom's Cabin.
 UNIQUE (1st 196 Grand St.). Closed Thur. Eve., May 9.
 LYCEUM (Montrose Ave. and Leonard St.). N. S. Wood in *Out in the Streets*.
 CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in *Nancy Banks*—2d Week of season.
 AMPHION (627-641 Bedford Ave.). Edward C. Brennan Stock in *The Hunchback*.
 STAR (391-396 Jay St., nr. Fulton St.). Dainty Parée Burlesques.
 COLUMBIA (Washington, Tilbury and Adams Sts.). Closed Sat. Eve., May 18.
 CAVITY (Broadway and Middleton St.). Closed Sat. Eve., May 25.
 BELLO (Smith and Livingston Sts.). Closed Sat. Eve., May 25.
 MONTAK (285-287 Fulton St.). 3d Week—Castle Square Open Company—La Bohème and Martha.
 PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Closed Sun. Eve., May 26.
 ORPHEE (Fulton St.). Rockwell Plaza, Flatbush Ave.). Vandeville every afternoon and evening.
 HOLLY (Grand Ave. and Detoeufle St.). Now being completed.

AT THE THEATRES.

Knickerbocker—The Merchant of Venice.

Play by William Shakespeare. Revived May 24.

The Duke of Venice Frank Weston
 Antonio William Courtland
 The Prince of Aragon Frederick Perry
 Bassanio Aubrey Boulcott
 Shylock Melvyn Aruckle
 Salario Arthur Garrels
 Solanio H. P. Stone
 Gratiano Vincent Serrano
 Henry N. G. Goodwin
 Shylock Neil O'Brien
 Tubal Maxine Elliott
 Portia Annie Irish
 Nerissa Eddie Ellsler
 Jessica W. J. Le Moyne
 Gobbo J. E. Dodson
 Lancelot Gobbo W. F. Simpson
 Leonardo S. M. Hall
 Balthazar Frank Mayne
 Clerk of the Court Clark Campbell

The event of last week was the production of *The Merchant of Venice* by N. C. Goodwin and Mayne Elliott at the Knickerbocker Theatre, on Friday evening. The performance, long heralded and much discussed in advance, drew together a large audience. There was an attractive element of the extra-ordinary in the idea of Nat Goodwin, justly popular as a comedian, venturing into the classic drama. The public displayed genuine interest in the enterprise and stood ready to sing the actor's praises loudly should he succeed or fail. The company had had the experience of several performances of the play in other cities. The enterprise, therefore, had passed through the experimental stage, as far as the players were concerned, and sought only the verdict of New York. It was a most important night in the career of Mr. Goodwin and Miss Elliott, and a very interesting one to those in front.

The production was vested with all the out-

ward glitter and show that the stage of the day may supply. The programme bristled with the names of popular actors and actresses. The scenery and costumes were of the most expensive sort. The production was a fine spectacular display, and it bore evidence of sincerity of purpose on the part of the leading players. If the will might be taken for the deed, in the theatre, little else than penance might follow this production of *The Merchant of Venice*. But admirable as were the intentions disclosed, the actual results were altogether disappointing.

Mr. Goodwin's impersonation of Shylock was utterly flat, and to those who looked for some fresh interpretation of the role, utterly unprofitable. He was indeed a sorry Jew. His characterization was conventional without possessing those graces that, since Macklin's time, have grown, through long followed custom, to be a part of the role. He was unimpressive even when speaking lines that, if spoken at all worthily, are most impressive in themselves. His performance gave evidence of thought, but it was the thought of an artisan rather than that of an artist. He did not in one single moment sound the depths of the role. His first scene proved his inability to do more than present the external trivialities of the character. He recited the terms upon which he might lend the three thousand ducats to Antonio with a glibness that seemed to indicate long consideration of the matter. This glibness of speech was displayed by Mr. Goodwin through the whole performance. His Shylock never paused, never pondered, never, apparently, weighed the words he uttered. His portrayal was unscholarly because he was ignorant of the significance of many of the lines, because he constantly gave undue emphasis in his reading, and more than all, because he did not display in speech, expression or gesture a true knowledge of the character. He did not show the splendid melancholy of Shylock in the least. His Jew was merely a grasping money-lender, trivial in thought, and incapable apparently of genuine feeling. The one saving grace of his performance lay in his distinct speech. Every word, however wrongly emphasized and in some cases mispronounced, was distinctly enunciated. Mr. Goodwin's Shylock was a man of many and costly clothes, but he arranged the wearing of them oddly. In the first act, in the concerns of business, he wore very handsome tailoring. In the trial scene, when it would seem the Jew might have attired himself as richly as possible, he wore a very plain and modest dress. Mr. Goodwin's experiment was a laudable one and a daring one, but artistically it failed completely.

Maxine Elliott, as Portia, was in every respect more successful than her companion star. Her beauty compelled admiration even when she was dramatically at her worst. She patterned her impersonation after Ada Rehan's, though she made Portia a far more flirtatious dame than her model did. In the lighter, brighter scenes she was indeed attractive. Especially in the casket scene did she play with captivating spirit and grace. In the trial scene she was quite beyond her depth. Her reading of the "quality of mercy" speech was utterly ineffective. There was not in her performance, however, a single fault that might not with training be easily overcome.

The supporting company was, as has been intimated, an assembly of notables. Nearly every name in the cast was familiar, but very few of them had ever been associated with a Shakespearean production before. By far the best performance of the evening was that of J. E. Bodkin in the role of Lancelot Gobbo. He played, as none of the others played, in the true Shakespearean spirit. His first scene was magnificently done. In elocution, bearing and manner he was a well-nigh perfect Lancelot. Melvyn Aruckle as Antonio was ponderous without being impressive in the least. Antonio was really a bad man. Mr. Aruckle made him merely an uninteresting man. Aubrey Boulcott acted Bassanio with spirit—though frequently misguided spirit. His reading was careless, his manner at times quite too theatrical. Vincent Serrano was a very explosive Gratiato in speech, and his movements were more sprightly than they were appropriate to the character. Henry Woodruff was an excellent Lorenzo. W. J. Le Moyne a very good old Gobbo indeed, and William Courtleigh a capital Morochus. Frederick Perry as the Prince of Aragon was almost faultless. His portrayal stood well up among the best of the evening. The other men in the cast, all of whom were satisfactory, were Frank Weston as the Duke of Venice, Arthur Garrels as Salarino, H. P. Stone as Solanio, Neill O'Brien as Tubal, W. F. Simpson as Leonardo, S. M. Hall as Balthazar, and Frank Mayne as the Clerk.

In the role of Nerissa Annie Irish showed to advantage her excellent talents and accomplishments. Here was a delightful portrayal, well balanced and polished. Eddie Ellsler as Jessica played with the sentiment and sincerity that have always characterized her impersonations, and her portrayal was altogether pleasing.

Despite the evident costliness of the scenery none of the settings was particularly effective except the Judgment Hall. That setting was admirably designed and painted. The two chorals pieces in the performance were nicely sung, and the stage-management was excellent.

American—Kit Carson.

Melodrama in four acts, by Franklin Fyles. Produced May 27.

Kit Carson Ralph Stuart	Manuel Alvarado Hubert Kirkland
Mark Kent Lotta Linthicum	Bob Keen William Gilmore
Barbara Fay Alvarado	Annie Buckley Thomas J. Keogh
Ramon Vito Herman A. Sheldon	Ralph Osborne Meenie Johnston
Yarrow Simon J. Broughton	Kelleger Julia Blane
Lady Hoodie Simon Georgia Welles	Maisie Bill Carter
Tommy James Stuart	Dave Martin Helen Campbell

Kit Carson, a four act melodrama by Franklin Fyles, was produced for the first time on any stage at the American Theatre last evening by the Greenwall Stock company. The play is built, of course, around incidents, real and fictional, in the life of the famous scout and frontiersman. The action passes in New Mexico in 1836, just before the annexation of the territory to the United States. Carson has been hired to conduct certain travelers from Santa Fé over the trail to New Mexico. Among them is Marian Kent, whose uncle, Manuel Alvarado, the Spanish Governor of New Mexico, covets her fortune, makes her an offer of marriage. When she spurns it he opposes her departure and seeks to bribe Carson to assist him in detaining her. But the scout has recognized in her a woman he had long ago seen and loved, and he determines to rescue her from the Governor's toils. He refuses the bribe, and in the trip across the trail protects Marian from a variety of perils, for which both the Governor and the Indians are responsible. It is not until a series of exciting adventures have occurred that the journey and the play reach a happy termination. In the end the girl, who had despised Carson at first because of a slender, realizes his bravery and nobility and reciprocates his love.

The bulk of the play is devoted to the journey, and reveals a hand-to-hand conflict, a race for life on real horses, a rescue of the heroine from death as a sacrificial offering, and divers other lurid and dime-novelish developments. In the third act these thrills tumble over one another in rapid succession. They were effective from a mechanical and spectacular viewpoint, and thematic enough to draw much applause from the gallery. Aside from these appeals to the eye the drama revealed little that merited commendation. The love interest was not developed strongly, and the plot was brought out in a desultory, disjointed and obscure fashion. The first act in particular lacked life and compactness of local color there was almost none, except in the scenery and costumes. The dialogue was never brilliant, and oftentimes prosy. The character drawing, even in the case of the hero, was vague, and the comedy relief did not cause an ex-

cess of laughter. On the whole, the crudeness of the play was its most noticeable feature.

The Greenwall Stock company was not at its best in *Kit Carson*, though the quality of the material on hand offers a partial excuse for their shortcomings. The best performances were those of Lotta Linthicum as Marian and Georgia Welles as Maisie. Miss Linthicum acted with fine spirit and excellent judgment, and her portrayal was forceful and effective. Miss Welles, hardly recognizable in a dark wig, scored a success as a vengeful and level-tempered halfbreed.

Ralph Stuart did not achieve such results as were possible in the role of Carson, his work being wanting in individuality and in much of the rough heartiness that Carson should have had. Meenie Johnston made a striking figure as an Apache priest, Yarrow. Hubert Kirkland played the Governor without much distinction or subtlety. Herman A. Sheldon was satisfactory as a conventional stage American, as was Thomas J. Keogh in a comedy part. Julia Blane and Anna Buckley handled lesser women's roles pleasantly, and the remainder of the large cast was acceptable.

The mounting of the play can be highly praised. The scenery was elaborate and very well painted, while the costuming was duly picturesque and appropriate. Next week, Rosedale.

Murray Hill—The Rivals.

The third season of the Henry V. Donnelly Stock company at the Murray Hill Theatre terminates this week with a revival of *The Rivals*. The season has been very interesting to the patrons of the theatre and very profitable to the management. Indeed, since Mr. Donnelly started his enterprise at the Murray Hill the patronage has steadily grown, and it has been rare during the past several months that his company has appeared before anything less than a well-filled house.

The performance yesterday of *The Rivals* was in every way up to the standard established by the company. The parts were all well cast, the scenery and costumes were adequate, and the stage-management was excellent. There was in the performance an artistic smoothness and atmosphere not often found in the productions of present day stock companies. Mr. Donnelly himself was the Sir Anthony. In figure, voice and bearing he suited the role perfectly, and his impersonation, though at times trifle modern in tone, in its entirety was delightful. William Brumwell, as Captain Absolute, gave the many vigorous and thoroughly attractive portrayal that was to be expected of him. Walter Allen, long immensely popular with Murray Hill audiences, played Bob Acres in his usual quaint, humorous fashion. He was altogether successful in the role. William Redmond was an agreeable Sir Lucius O'Trigger. John Westley played David fairly well; and J. S. Robertson, though somewhat stiff and over dramatic, was an acceptable Faulkland.

Dorothy Donnelly played Lydia Languish in a pleasing manner. She made the character rather too knowing a young woman for the period of the play, but in all other respects her impersonation was excellent. Mrs. Thomas Barry was a capital Mrs. Malaprop, and Laura Hope Crews a charming Lucy. Next week, Hal Reid and his supporting company in a new religious play entitled *The Prince of the World*.

Metropolis—East Lynne.

Leah Lessl and company appeared at this house last night in the perennial *East Lynne*, and a large audience evidently was greatly pleased and appropriately moved by the performance, which will be repeated throughout the week. This attraction closes the season of the Metropolis.

At Other Playhouses.

Major.—The Climbers began last evening the final week of its long and successful run.

Casino.—Florodora will be here all Summer.

Carmen.—Julia Marlowe continues in *When Knighthood Was in Flower*.

Daly's.—Sam Toy is in its last week. Last evening Samuel Colling succeeded James T. Powers as Li.

Empire.—The "all-star" production of *Diaphony* will close on Saturday.

Garden.—This is the closing week of *Under Two Flags*.

Garrick.—Captain Jinks of the Horse Guards is the bill.

Grand Opera House.—Leon Herrmann and his company are the attraction this week.

Herald Square.—The Brixton Burglary is a hit, and promises to run well into the Summer.

Madison Square.—William Collier in *On the Quiet* which made good sized audiences laugh.

Terrace Garden.—The Parry Opera company opened a Summer season on Saturday with *El Capitan*; that is the bill all this week. In the company are William C. Mandeville, Mamie Gilroy, Matilda Cottrell, Villa Knox, and others.

Wallack's.—Henrietta Crosman's engagement in *Mistress Nell* ends this week.

SUPER KILLED ON STAGE.

W. H. Chung, of Clarksburg, W. Va., was accidentally shot and killed on the stage of Traders' Grand Opera House, Clarksburg, W. Va., by Luther Moore, a member of the Van Dyke and Eaton company. McCullough had been engaged to act as a "super" in the performance. During the play there was a shooting scene in which Moore fired a revolver that should have been loaded with blank cartridges. For some unknown reason a ball cartridge was in the charge, and when Moore fired the bullet entered McCullough's heart, killing him instantly. The corner gave a certificate of accidental death.

Charlotte Winnert mourns the loss of a sister who, after an illness of four months, died last week at her home in this city.

Howard Gould and his manager, Wallace Munro, have parted company. During the season just closed Mr. Gould starred in Rupert of Hentzau under Mr. Munro's management, and a contract for a term of three years existed between them. Differences of opinion arose as to plans for next season, and by mutual consent the contract was nullified.

Lottie Williams Salter, after taking part in a benefit last Friday night at McVicker's Theatre, Chicago, returned to New York on Sunday. She will be featured next season with Dan and Charles

ANNUAL MEETING OF P. W. L.

The Professional Woman's League held its annual meeting yesterday afternoon in the ball room of the Waldorf-Astoria. Despite the dreary rain a large number of members and their friends gathered to see the installation of Mrs. Edwin Knowles, the new president, and the other officers elected on May 13 and 20. There were no evidences yesterday of the exciting election contest that the League has just passed through. Hatchets had been buried and the dove of peace hovered about.

The installation of officers came at the close of a long and interesting programme that began with some piano solos by Mrs. Fannie M. Specker, followed by songs by the P. W. L. Glee Club. Mrs. A. M. Palmer, who has been the League's president since its foundation, then made her farewell official address. Louise B. Voight, with Signor C. De Macchi as accompanist, rendered soprano solos. She was followed by Mrs. E. L. Fernandez, Chairman of the Executive Committee, who gave her report on the League's work and plans. John C. Dempsey sang basso solos in a splendid voice. Mrs. Edwin Arden, the retiring Treasurer, gave her report, that showed the past year to have been the most successful, financially in the history of the League, the balance in the treasury being over \$10,296.68. Alice Brown, Chairman of the Library Committee, told of the growth of the League's library. Corn Tanner sang and First Vice-President "Aunt" Louisa Elbridge gave the report of the Visiting Committee, of which she is Chairman. The officers were then installed, and the programme ended with another selection by the Glee Club.

The serving of refreshments followed, and the new officers held an informal reception and received congratulations.

TO SUPPORT MISS CROSMAR.

Robert Bosworth has been engaged on a three years' contract by Maurice Campbell to be leading man for Henrietta Crosmar. George Soule-Spencer also has been signed and Geoffrey Stein has been re-engaged. Miss Crosmar's present business staff will be retained next season, Frank Young continuing as representative and Francis J. O'Neill as business-manager. For the Misses Nell company Mr. Campbell has re-engaged Ernestine Andeck for Nell, Mae Greenleaf for the King and W. H. Young for Strings and stage manager.

A NEW ERNEST-GILSON PLAY.

J. K. Emmet and Little Gilson will produce next season, under the management of H. S. Taylor, a new drama, entitled *The Outpost*, of which Mark and Barbour are the authors. The tour will open in September.

AMATEUR NOTES.

Students of Ogontz Seminary, Philadelphia, presented Macbeth in that city May 20, with the following cast: Duncan, Carrie Cordes; Macbeth, Molodkin; Banquo, James McBeth; Fleance, Ernest; Macbeth, Charles Lenox; Examinee, Holloway; Rose, Mary Brewer; Montro, Florence Robinson; Angus, Mildred Hall; Cuthness, Constance Bigelow; Flamine, Christabel Ward; Siward, Miss Cordes; Seyton, Chester Hill; a physician, Miss Ernest; a sergeant, Robert Venable; a porter, Elizabeth Camp; Lady Macbeth, Edith Phoebe; Gentlewoman, Ursuline Sabiney; First Witch, Ethel Fisher; Second Witch, Margaret Lord; Third Witch, Hazel Dinnick.

Students of the University of Cincinnati will appear in Endymion in that city, June 4.

The Princess was acted by pupils of the Sacred Heart School, Kansas City, at the orpheum, May 15. The cast included Sophronia Hubbard, Beccy McLane, May Walsh, H. Campbell, E. Kelly, M. Reynolds, Fred Noland, Marie Hall, Minnie Hemmings, Mary Condon, Mary Hennessy, Eleanor Kelly, Mary Thelma, James McDonald, Albert Miller, Mary Sage, Francis Sullivan, Marie Channing.

Fifty of the children forming the Little Mothers' Aid Association presented a one-act operetta, Florida, book by R. E. Phillips, and music by Edwardo Marzo, at the Elgin Theatre, on the afternoon of May 16. Among principals were Carrie Banfield, Mary Neuber, Bertie Meyer, City Reynolds, Katie Smith, and Julia Hoffman. The performance was under the direction of Mrs. Sydney Rosenthal and Kate Mayhew.

The Mikado is to be sung for charity at the Academy of Music, Chelsea, Mass., May 28.

Hearts and the Rehearsal were acted by amateurs at the residence of Mr. and Mrs. Frederick Tracy Taylor in that city May 22. Those who took part were Eddie Bell Taylor, Irene Adler, Lillian Adler, Grace V. Bronson, Leon Kendrick, Charles W. Mason, and Philip Sheffield. Miss Taylor also gave recitations in costume.

Charles H. Kester opened May 4 as special agent of Spike's Educated Animals.

My Wife's Edged was presented at the Columbia Theatre, Baltimore, May 23 by an amateur cast under the direction of Loraine Hollis. The following took part: Ome Caldarra, Bert Hopkins, J. A. Wallace, M. A. Wallace, H. Ferron, W. Hook, Connie Myers, Grace Warnock, Lorna Sheldon, and Loraine Hollis. An excellent performance was given to S. R. 40. Amateur specialties were introduced between acts.

Titicacca was presented by children at Macaulay's Theatre, Louisville, Ky., Wednesday, Thursday, and Saturday afternoons last, for the benefit of the George Rogers Clark Monument Fund. Among those who took part were: Linda Turpin, Harry Cauden, Courtne Overly, Catherine Eschbach, Nellie Hart, and William Blaneagard.

Mystic Shrine's gave a minstrel show at the Pike Opera House, Cincinnati, May 22.

The Mahabharath, an old musical comedy, book and lyrics by John W. Parks, music by John H. Bonham, will be produced at the Plymouth, Mass., Aug. 22-25. The work is said to abound in catchy music and bright dialogue. Negotiations are being made for its production next season.

Between the Acts was played in Philadelphia last evening for charity by an amateur cast including Etta Stuart, H. L. Troutwine, E. Jane Ferguson, Walter Metcalf, John Dunn, Jr., William H. Walton, and Thomas Bishop.

The Fairy Bridal, an opera adapted from *A Midsummer Night's Dream*, was presented successfully by children at the Olympia Theatre, St. Louis, May 21, under the direction of Mrs. Effie Haynes.

"The Clowns," that describes us as "a congenial crowd of fellows who do things," gave a performance at New Merrimac Hall, Philadelphia, May 23. Three plays by Walt Miske, entitled respectively *A Game for Two*, *An Office Romance*, and *A Scratch Race*, were acted by Alfred Miske, Ben Davis, Howard Williams, John Leonard, Bertie Mack, Irene Williams, Walt Miske, Charlotte Weston, Emma Weston, Charles H. Dixon, and William Merton. Between the plays Bertie Mack sang and Sam Jones offered some parodies. If the performance was anywhere near as hilarious as the programme, which has a good joke in every line, it must have been an uproarious funny affair.

IN SUMMER PLACES.

As Lee Willard will spend the summer at his home in Seattle, Wash., returning to New York in August.

Mr. and Mrs. Frank L. Davis, of Chauncy Street's company, are at their Sayville, L. I., cottage for the summer.

W. C. Mason will summer on his farm at Jerome, Albany County, N. Y.

Charles Dillind Wilson, treasurer of Primrose and Duckster's Minstrels, is spending his vacation at his home, Seattle, Wash.

Lotte Hicks has gone to her home, Tuscarawas, Ohio, for the summer.

Archie Barney has taken a cottage at Onset, Mass., for the summer.

FAIRS AND CARNIVALS.

The Elks Street Fair and Carnival at Paducah, Ky., under management of Paducah Lodge, No. 217, closed Saturday night, and was one of the most successful carnivals ever given in the State. The carnival began May 13 and lasted the entire week. Attendance estimated during the week at over 50,000. The Midway was one of the chief attractions. The mid-court displays were very attractive, and more admired. Good weather throughout the week aided the venture greatly. The Elks realized \$8,000, with which they propose to erect a home for the lodge.

Owensboro, Ky., had its first experience with a street fair and carnival May 19. The fair is under the auspices of the Elks and promises to be a great success. It will last throughout the week, and the proceeds will be used for a club room for the local Lodge of Elks.

OBITUARY.

George Conquest, Sr., famous in England as a playwright, actor and manager, died at his home in London on May 24, of heart disease. Mr. Conquest was sixty-six years old and had been before the public nearly all his life. He came of a theatrical family, and as a child played small roles in pantomimes. He never, so far as is known, had any training in the theatrical art and business, and it is said that he made in England knew more about the production of pantomimes and extravaganzas than he did. In this line of work he spent his life. He wrote, managed and played the leading roles in many spectacular plays that delighted the theatregoers of the East End of London and the provinces. He never aspired to high dramatic art, nor did he ever appear in a fashionable London theatre. But in his own province he won fame and wealth. In 1889 Mr. Conquest bought his company to New York and presented it at Wallack's Theatre his spectacular pantomime, *The Grin-Goblin*. During one of the early performances he met with a serious accident, and for the rest of the run his role was played by his son, George Conquest, Jr.

Carl Pflueger, the noted tenor, composer and musical director, died at his home at Cambridge, Mass., on May 21, of heart disease. Mr. Pflueger was fifty-one years ago at Cambridge, Germany, and began the study of music in early childhood. At eighteen he made his debut on the operatic stage. He came to America as the leading tenor of the German Opera company, of which Pauline Lincke was the prima donna, and he was the originator in this country of the rôle of Bohemian. In 1877 he went to Boston, where he established himself as a singer, composer and conductor. He held the position of director of the Olympia Musical Society for many years. In 1889 he became the musical director of the Boston Cadet Minstrels and wrote and arranged the music for their productions. He composed the score of the very successful extravaganza, *1922*. A son and an adopted daughter survive him.

Joseph Griffiths, of the Brothers Griffiths, died in London, Eng., on May 13, leaving a widow and nine children. The Brothers Griffiths came to this country a few years ago and played a long engagement at Koester and Bain's, later covering a number of the leading American vaudeville circuits. The especially memorable feature of their act was the "Blondin donkey," which, impersonated by Joseph Griffiths, was put through various antics, including imaginary scenes in the highest degree of difficulty, in behalf of his brother. The Griffiths are well remembered here and their act has been extensively imitated.

Inez Leonard was shot and killed at Key West, Fla., Saturday night. Edgar Bonwick, who then killed himself. Both were members of the same theatrical company, that is filling an engagement at Key West. They were to have been married this summer. Bonwick was born in Chicago and Miss Leonard was a Philadelphian. The cause of the double tragedy is unknown.

Mrs. Mary Fynes, mother of J. Austin, John T., Mary Louise, and Grace Fynes, died at her home, Allston, Mass., on May 25, after a long illness. Her husband, John A. Fynes, was for many years a well-known newspaper man in Boston. Funeral services were held at the Church of St. Anthony, Allston, on May 27.

F. K. Boring, an acrobat and clown, who was for a long period with Barnum's Circus, died on May 13 at Bayard, W. Va.

LETTER TO THE EDITOR.

An Interesting Statement.

NEW YORK, May 25, 1901.

To the Editor of the Dramatic Mirror:

Sir: Will you kindly give sufficient space in your valuable paper to explain to the profession my non-appearance in a sketch announced as *The Violin Maker*, which is now being played by the Proctor Stock company?

A year ago I was desirous of entering the vaudeville ranks, and had arranged for me by Louise Malloy, from Jerome K. Jerome's *Evening Post*.

I waited in New York three months trying to secure an opening, failing in this, I arranged for presentation of the sketch in Washington and Baltimore the weeks of Nov. 25 and Dec. 6, 1899. The sketch proving one of the successes of the season, I was assured of time if I would give a trial performance in New York City. Arrangements were completed with Frank R. Murtha, Jr., who claimed to have signed a contract with Mr. Proctor's representative for an appearance of the Weems company at Proctor's Fifty-eighth Street Theatre for March 9, at 4 o'clock p.m.

After engaging a company of four people, two musicians, advertising in *The Marion*, sending out 500 announcement cards (special messengers to the managers of the Vaudeville Association), and at great financial outlay, I was informed at 5 o'clock the evening of March 8 (one day previous to the announced opening) that no performance could take place. Mr. Proctor's representative claimed to know nothing whatever about an arrangement for a performance having been made by Frank R. Murtha, Jr. Mr. Murtha claimed, however, that such an arrangement had been made. Mr. Fynes, of the Fifth Avenue Theatre, offered me a private rehearsal at that theatre, with the understanding that no other vaudeville managers would be permitted to witness it. The performance, with original music, scenery, etc., was given on the morning of March 11, 1901. After the performance the following letter was received:

We are returning your photo herewith, as we cannot make use of your services just at present. The sketch is meritless and we regret not the fact that Summer stock companies will be a majority of our theatres we might be open to negotiate. There may be an opportunity next season, however.

J. AUSTIN FYNES, per "H.H."

I applied to Mr. Fynes about two weeks ago, requesting him to produce the sketch with his stock company, offering my own services without remuneration. The only reply was the announcement in the local papers of the appearance of Proctor's Stock company in *The Violin Maker*. In justice to myself and my many friends who have attended the theatre, thinking they would witness my appearance in this play, I make this statement. (Signed) HARRIET WEEMS.

A REMARKABLE TOUR.

The tour of Tennessee's Partner of forty weeks closed in Montreal on May 25. The season opened in Marlboro, Mass., on August 18, the company going thence to Boston for a week. From Boston the tour has extended West to Portland, Ore., back East to Portland, Maine, back West to Buffalo, and thence Northwest to Montreal. A remarkable feature of the tour is that it has not left off or lost in travel one night during the forty weeks. Considering the amount of territory covered, the phenomenal Arthur C. Alston, who owns the play and who has managed the past season's tour, has leased the play for the road for next season to Phil Hunt, who already has booked a tour of thirty weeks. Manager Alston reserves the right to allow the play to be used by the stock houses in the week stands, and already has contracted with several for next year. He arrived in New York city yesterday and has commenced work on the production of his new play. At the Old Cross Keys, written for him by E. Held, the author of which, owing to me, is now in August, is presently booked solid to May 3, 1902. Mr. Alston may also be interested in one or two other attractions next season.

YALE AND ELLIS' ATTRACTIONS.

Sidney R. Ellis reports a prosperous season for Al Wilson in *The Watch on the Rhine* and *The Evil Eye*, in which he is associated in the management with Charles H. Yale. "It is particularly gratifying," said Mr. Ellis, "to note the immediate and deserved success that has everywhere greeted our new German dialect star, Al H. Wilson. His receipts for a first season of thirty-five weeks have been more than satisfactory, and Mr. Wilson can now be classed as a permanent attraction. He will continue playing *The Watch* until the fall, after which he will go into a mid-court production that promises to be a decided departure from the present line of comic singing plays, for both Mr. Yale and myself fully realize the ability of our star to make good in a higher class of drama. Mr. Wilson will open his season in Philadelphia about Sept. 1. *The Evil Eye* will close its present season on June 5, making a tour of forty-three weeks. It has found this season more profitable than last. This attraction will open the middle of August in Philadelphia also."

NEW THEATRE IN PROVIDENCE.

Providence is to have another new theatre. It is now being completed by Burton and Hemingway. The new theatre, to be known as The Park, is situated in the heart of the shopping district, a few doors

from Keith's Theatre. The house will be seated entirely with opera chairs of the latest pattern, and as an inducement to the public every seat will be reserved. The prices will be in keeping with the time, and the entire parquet 30 cents, and the entire orchestra 40 cents. The boxes will be 75 cents and \$1. The seats for the orchestra will be 25 cents and \$1. The boxes will have every modern appliance and will be fitted elaborately. Harry Young, well and favorably known to the profession, has the management of the new house, and no doubt under his care it will be a winner. The house will be devoted to drama and comedy, two performances being given daily.

TREASURE ISLAND.

One of the scenes so vividly described in Stevenson's fascinating historical adventure, where the brutal mutineer who is still in charge of the captured schooner observes the hiding place of the cabin boy. The thrilling chase up the rigging, the boy's daring slide from the masthead to the deck below, from which post of vantage he gains possession of the mutineer's gun and shoots him from the rigging into the sea. This exciting scene, so vividly described in Stevenson's most graphic manner, is in manner & vase's dramatization of "Treasure Island," most thrillingly enacted by means of the big mechanical rock-ship, with its practical masts and rigging, and Brasstridge's wonderful agility, whose circus training stands her in good stead in playing the part of the heroic sailor boy.

PENNSYLVANIA.

A leading new production next Fall will be the new comedy drama *Pennsylvania*, by Daniel L. Bart, whose Parish Priest is a strong success, and C. E. Callahan, whose Page's Every Man and Woman are still on the road. During the early part of the season all the principal towns in Pennsylvania will be played, and a map to be issued showing in advance each city, with date of performance. The booking is being done by C. E. Callahan.

MATTERS OF FACT.

J. Lou Hallett's Management Exchange has moved to the Broadway Theatre Building. Mr. C. A. Bart is in charge of the route booking department, and Louis A. Imhans the play bureau. The Exchange makes a specialty of representing traveling managers.

Cameron Brown, of Belleville, Canada, president of the Killins Band, writes: "The booking of the Killins Band for the Fall and Winter is now being arranged, completed by Mr. T. F. J. Power, director of the tour, and the compensation of 1000 dollars received by the president for every part of the Union. The Summer time of the Killins Band is already practically taken and the fourth semi-annual tour promises to eclipse its predecessors in every way. The band is now permanently established among the great touring organizations, as it is at its headquarters in Canada during annual drill only."

Edward Gray, mimic and comedian, scored handily in his act at Keith's Theatre, Boston, last week.

Cameron Clemens is at liberty for Summer stock and regular season. He may be addressed at 39 Burgess Street, Roxbury, Mass.

ENGAGEMENTS.

Carrie Ezier, specially engaged to Bill in a few weeks with the Columbus Theatre Stock at Newark, N. J.

Giles Shine, re-engaged for Richard Brinsley Sheridan in Tom Moore, with Andrew Mack.

W. H. Pringle, as basso of the Valley Stock Opera, at Syracuse, N. Y., opening June 10.

BRIEFED.

FEIBER ADAMS—Henry Feiber and Suzanne Adams (Janice Hill), in New York city, on April 12.

LEWIS PAILEY—J. C. Lewis and Marion Dailey, at Oshkosh, Wis., May 18.

WORLEY JACKSON—John Dickinson Worley and Ade Jackson, in New York city, May 20.

ELWYN MAYO—Edgar Selwyn and Margaret Mayo, at Niagara Falls, N. Y., May 16.

SIMON FYFFE—Dr. Ralph Simon and Gertrude Fyffe, in Boston, Mass., May 20.

DIED.

BEAUCLEIGH—Edgar Beauchene, by suicide, at Key West, Fla., May 25.

BEOKING—F. K. Boring, at Bayard, W. Va., May 13.

COHENSTEIN—George Conquest, Sr., in London, Eng., May 21, of heart disease, aged 66 years.

FYNES—Mrs. Mary Fynes, at Allston, Mass., on May 25.

GRIFFITHS—Joseph Griffiths, in London, Eng., on May 13.



THEATRES AND ROOF GARDENS.

Keith's Union Square.

Mr. and Mrs. Arthur Sidman appear in their farewell variety tour of five weeks, and present *Black Home*. The Stratocch Opera company, the Jenny Eddy Trio, Jack Norworth, L'Argentina, Gilbert and Goldie, Snyder and Buckley, and Laredo and Bluke are also on the bill.

Tony Pastor's.

Carrie Scott returns to town this week to lead the list, after an absence of nine months in England. Others in the bill are the Willis Family, Jane Courtis and company, Mr. and Mrs. Neil Litchfield, Inman and Walker, Gavin and Pratt, Clements and Burke, De Brie, Kriesel's dogs, Billy and Denev, the De Muths, Morris and Blaine, the travel views and the vitagraph. Big business.

Proctor's Twenty-third Street.

The stock company appear in *Pink Dominos and Our Bitter Foe*. The variety specialists include Louise Thordyke Boucicault and James Horne in *A Proper Impropriety*, Mr. and Mrs. Charles T. Ellis, and the Three De Rigney Sisters. Next Monday, *Confusion*.

Proctor's Fifth Avenue.

The Strange Adventures of Miss Brown is presented by the stock company. An original one-act play, *Into Darkness*, precedes the comedy. The variety acts are William Denev and company, A. G. Duncan, Max Cincinnati, and others. *Lost, Strayed or Stolen* will be the bill next.

Proctor's Palace.

The stock company began their sixth week yesterday in *The Woman Hater*. George W. Monroe, the Doherty Sisters, and the kine-telescope furnished the vaudeville. Next Monday, *The Guy's*.

Proctor's 125th Street.

Nobe is the main offering of the stock company, preceded by *Jack's Uncle*. The specialists are J. H. MacLean, Althea Twins, and the kine-telescope. *The Woman Hater* next Monday.

New York.

The King's Carnival remains the principal feature, with vaudeville by the Propter Troupe, Billy Link, Gehrie and Ford, and William Gould, and Marwig's ballet, *The Devil's Dance*. It is the intention of the management to keep open the theatre part as well as the roof-garden all Summer.

Paradise Gardens.

Oscar Hammerstein's new enlarged roof, covering the Republic and Victoria theatres and christened Paradise Gardens, is opened this week with all its sundry attractions, chief of which is a vaudeville bill led by Eleanor Falk and Johnny Page, and including the three Yosemys, the Toonoomis Arabs, Johnson and Dean, Poll and Kollins, Morton and Elliott, Edna Burchell, Gainesborough Osterre, Gillett's dogs, the Maltese Salvaggia Troupe, the three Avolos, Bickey and Nelson, Robertus and Wilfredo, Louis Grancat, and Fyfe.

Cherry Blossom Grove.

This popular roof-garden, atop the New York, opens this week with a big bill headed by Ezra Kendall. Others are Les Edmondson, Marie French, Les Dumonds, Brothers Webb, the Propter Troupe, Everhart, the Agios Trio, the Musical Colby, Blockson and Burns, Ernest Hogan, Dorothy Morton, Emma Carus, Gehrie and Ford, William Gould, Max Waldon, Madge Fox, Billy Link, and Marwig's ballet.

Koster and Bial's.

The bill is headed this week by Edmund Hayes and company, followed by Bellman and Moore, three Powers Brothers, Maximilian and Shields, John R. Gilbert, Pantzer Trio, Vera King, Clarendon and Corbin, Hamilton Hill, Sansone and De Blia, Florine, and Lavelle's dogs.

Burke and Seaman's.

Kathryn Osterman and company top the tally, and with them are Williams and Adams, Foreman and West, Mr. and Mrs. Harry Thorne, and O'Brien and Havel.

THE BURLESQUE HOUSES.

MINE'S BOWERY.—The Saratoga Chippies have moved down from Eighth Avenue for the week.

LONDON.—The Black Crook Burlesques offer the programme seen last week at the Olympia.

MINE'S EIGHTH AVENUE.—The Henry Burlesques are the week's entertainers.

BURKE.—The Olympian Burlesques hold the fort this week with two burlesques and an olio headed by Charles Falk.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Joe Welch was the topliner and scored the same old hit in his clever Hebrew impersonation and his humorous stories. His songs were rather less impressive last week—at least they were on Friday afternoon—but their repeated failures to go off brought down the house anyhow and kept Mike Bernard guessing at the piano. Ryan and Richfield presented their favorite sketch, *The Headless Man*, during the first half of the week and on Thursday offered a new comedietta, *May Haggerty's Father*, by Will M. Cressy, which was successful. It was a bright, satirical bit, picturing the difficulties of a *parvenue* young woman who undertook to steer her socially impossible father through the mazes of swell hotel life. The old man's troubles became many and formidable, provoked roars of laughter, and were well enacted by Thomas J. Ryan, who was most capably assisted by Mary Richmond and an uncommonly adept stage hand, Dick and Alice McAvoy introduced *The Waif's Christmas Eve*, which in more than one way suggests *Shirley's Finis*. It hasn't the same charm, however; it is not so well acted, and it has a

forrest smile good in their black and white sketch, which only needs a better ending. The ghost effects in light painting and the evening finish seems well in evidence. Rita Curtis, clever and beautiful, played the violin in winsome way and made it do many amazing tricks, the one whereof also involved sweet harmony by using a whiskey bottle as a bow according to appeal most effectively to the sympathies of the audience. The Brothers Bradford did wonderful acrobatics, and Flatow and Dunn walked gingerly.

NEW YORK.—The new burlesque, *The King's Carnival*, accompanied by an olio showing After Office Hours, Marwig's ballet, and vaudeville, put in its second week to enormous business.

The Burlesque Houses.

DEWEY.—Clark Brothers' Royal Burlesques entertained large audiences last week with a capital bill showing Howard and Emerson, Eddie and Rhinehart, Ludini, Kelly and Adams, Trotter Co. Trio, Leslie and Adams, and Coulter and Starr.

MINE'S BOWERY.—The Hot Air Club, an attraction by which name holds up every Spring with unfailing regularity, did last week's honors, presenting Harvey Sisters, Russell and Tilby, Little Fremont, Bartell and Morris, Jerome and Alexia, and Evelyn Foster.

LONDON.—The Sapho Burlesques moved down from Harlem for a week.

MINE'S EIGHTH AVENUE.—The Saratoga Chippies made their local bow and were well received. In the olio were Blasco and Bumeto, May Ward, Lida Dexter, Charles Orchard, Keough and Ballard, Inman and Walker, Howe and Scott, and Coate and Poole.

OLYMPIC.—The Black Crook Burlesques filled in the last week of the season at this Harlem house.

ACTS ANNOUNCED BY ELECTRICITY.

Manager Martin Lehman, of the Kansas City Orpheum, has invented and patented an ingenious device for doing away with the announcement cards in use in most vaudeville theatres. Two frames are placed at either side of the proscenium, and in these the announcements are finished by electricity. The Kansas City Star thus describes the device:

When the audience first arrives at the theatre the frames present landscape views. Then suddenly the entire list of performers is spelled in red letters in the frame and the landscape vanishes. When the curtain goes up the frame becomes dark except for the names of the performers. Thus the names are changed with each turn.

In the apparatus of the Orpheum there is a shallow box behind the picture frame. This box is divided into nine compartments, the compartments being so arranged that no light from one of them can pass into another. At the back of each compartment are four electric bulbs. In front of the bulbs, and just two inches back of the picture on the screen, is a slot through which the letters are to be passed. Red letters cut out of it. After the letters have been cut out of the card, a strip of thin tissue paper, red or any other color that seems suitable, is posted over the card so that when the lights are turned on the letters will appear in colors, the remainder of the card being opaque.

WILL M. CRESSY'S NEWEST SKETCH.

Will M. Cressy's coming production, *The Coral Strand*, will show a Pacific Island, and promises to be a triumph of scenic art. In the background the ocean is seen, with a wooded point running out, forming a sheltered bay. On the point of rocks in the distance can be seen the wreck of a steamer. The stage itself is a veritable bower of palm trees, vines and tropical flowers.

The action deals with the adventures of three people cast away by the wreck of the vessel on the coral strand. They fall into the hands of a cannibal chief, and the troubles of the three in keeping out of the bill of fare of the chief, and in straightening out the relationship of each other with the cannibal, will make a lively half-hour.

The people engaged are Mr. and Mrs. Harry Thorne, who play a timid old gentleman and a wife, who is not at all timid; Cora Starr, a beautiful girl victim of the wreck, and A. L. Farnsworth, who plays Jibber-be-noos-kihi-skihi, the cannibal. The efforts of Jib, etc., to capture the girl, the efforts to save the girl from him, and the wife's struggle to retain her rightful position in her husband's affections, lead to a series of complications said to be excruciatingly funny.

SPECULATORS AT THE NEW YORK.

The speculator nuisance at the New York Theatre got a decided setback last Tuesday, when three of the ticket jobbers were taken into camp by the police. Perhaps never in the world had there been such an offensive display of the speculating outrage as was shown in front of the New York since the production of the new burlesque there. Anywhere from fifteen to thirty boisterous and impudent men appeared on the sidewalk at each performer and practically held up all cameras. The low prices at the New York seemed to have made it possible for the speculators to corral more tickets than they usually secure, and they raised the price in some cases. It is said, to ten times the face value of the postboards. Last Tuesday a man who had it in mind to see the entertainment alleged that one of the speculators assaulted him when he declined to patronize the sidewalk game. Detectives led away the offender, whose name was C. O. Newman. Then Business-Manager Augustus F. Barnes got after two more chaps, Louis Eisenman and David R. Blumenthal, and had them committed to the tolls for blocking the entrance to the theatre. All of the prisoners were bailed.

ABOUT THE WHITE RATS.

The office of the White Rats is running on smoothly in spite of sundry earnestly circulated reports to the contrary. Their bookings, it is said, have maintained the average of \$50,000 a week, and the prospects for next season as well as the coming Summer season are reported to be excellent.

A story was circulated last week about the Rats' neglect to pay \$1,000 to the widow of the late Walter Ford, song-writer, who, though a Rat, had not subscribed. It was said, to the special fund that provided for benefits in case of death. These are the Rats' assertions in the matter.

An outing celebration of the first anniversary of the organization of the White Rats is being planned for Monday, June 17, when, no doubt, every member in town will attend.

CECILIA LOFTUS COMPANY.

Cecilia Loftus will end her tour of the vaudeville houses on Saturday at the Empire, Cleveland, and on Monday will inaugurate her special tour at the Alvin Theatre, Pittsburgh, following with a quick trip to some of the largest cities of the East. Flo Irwin has been added to the company, and will be seen with Walter Hawley in *The Gay Miss Conn.* The company will play at regular prices of best theatres. The only New York appearance will take place at the Herald Square Theatre on Thursday afternoon, June 20.

B. F. KEITH IN PITTSBURG.

B. F. Keith is said to have secured the Eleham property in Fifth Avenue, Pittsburgh, and the supposition is that he means to build a vaudeville house there. The Miznoz received information of this departure at least three weeks ago, but no verification could then, or can now, be had from the Keith people, although the story has been printed already in two daily papers. Just why there should be any secrecy about the move is, of course, a mystery.

AN AMERICAN BURLESQUE.



The above picture is taken from his latest photograph and is a good likeness of the popular young comedian.

Mr. Nible made his vaudeville debut at Keith's, Boston, on June 5, 1898, and was successful from the start. With rapid strides he pushed forward, overcoming one by one the many obstacles in the path of the newcomer, and to-day is one of our best monologists.

He is a man of good breeding and education, possessing an easy flow of language, which acts in harmony with his quick witted brain and merry disposition. Having a keen appreciation of the ridiculous side of human nature, as well as that instinctive sense of refinement which stamps him a gentleman and an artist, he has won the approval and confidence of every manager in the country. His style of delivery is refreshingly original and different from the others. His manner is quiet and unassuming both on the stage and off. This week Mr. Nible is finishing a highly successful season of forty weeks, and will sail for London on the steamship *St. Louis* on June 5 for his regular Summer engagement at the Palace there, where he hopes to repeat his hit of last year. He will return to America about Aug. 15. The betrothal of Mr. Nible and Josephine Cohen, of the Four Cohans, was announced last week.

PLANS FOR WEBER AND FIELDS.

The Spring tour of Weber and Fields' company will end on Saturday in Pittsburg. Joseph M. Weber is going to Europe for the Summer and Lou Fields will visit San Francisco. The next season of the famous burlesque company will open in August, probably with a brief preliminary tour beginning in Baltimore. The next Spring tour, it is promised, will devote four weeks to Chicago and then include an appearance in San Francisco.

VAUDEVILLE NOTINGS.

Mr. and Mrs. Thomas J. Ryan have gone to their home, Sayville, N. Y., for the Summer. They are likely pleased with their new sketch, *Mag Haggerty's Wedding*, by Will M. Cressy, tried at Tony Pastor's last week.

Up in Maine they are experimenting with a moving picture machine that will try to show the growth of corn from planting to full development, and the building of a ship from the laying of the keel to launching.

The Seattle police have stopped the band concerts that were held in front of the vaudeville houses there before the performances.

Gordon's Minstrels having closed their season, Hank Goodman, Joseph Gorton, Sr., and Joseph Gorton, Jr., and Pearl will play parks during the Summer. Harvey Daugherty, Bill Wilson, with wife Minnie, Sam W. Lee will rest at Lexington, Ky., and Joe H. Sleight will reside at Syracuse. C. C. Peal will manage the co. next season.

London has a new dramatic and vaudeville periodical, "The Hippodrome," which is to be issued monthly at 3 pence a copy. It is handsomely printed on heavy tinted paper, and the first number devotes much space to the praise of Everhart, the wizard of the hoop.

The new act produced at the Olympia, Chicago, last week by Miss Norton was such an artistic success that she booked Hopkins' Chicago, with the Orpheum circuit to follow, after her opening performance.

Stuart, the mole Patti, according to reports, has made in Naples one of the biggest successes ever scored there by an American performer.

Herbert Crowley, who has spent a few years in England, Ireland, Scotland and South Africa, will return to this country in August to fulfill engagements here.

The Two Newfitts are booked solid for the Summer, excepting one week, and are engaged for next season with W. R. Watson.

Miss Norman was one of the entertainers at the Chicago Press Club's ladies' night on May 17.

Mrs. Bobby Gaynor has disposed of her property at Butte City, Mont., for a snug sum of the coin of the realm.

Morris J. Erlich was arrested on May 20 for disorderly conduct at the New York. He didn't like the seats he had secured for himself and a young woman, and his comments were of such impressive sort that they disturbed the peace.

Faydie, Hausey, the Two Pucks, John W. Early, Marion F. Fonda, Sherman's Phantoms are in the bill at Harvey's Music, Brooklyn, this week.

The Dr. Vanille, Williams and Burle, closed their regular season on May 12 and are now specially featured on Maurice Baum's Southern circuit. Later they will visit their relatives in California and return to the East in August to join one of Nathan Appell's companies.

Manager Alie Levitt, of the Bentz-Santley co., will next season have two burlesques, one to be called *When Your Wife's Away* and the other to be entitled *Under Two Flags*, entitled *Under Two Jags*. Both of these have been written and will be staged by Matt Woodward. The co. will include James and Eddie Leonard, Little Elliott, and Smiley and Davidge, who will make on this occasion their first appearance in vaudeville. Sophie Ferguson will be the musical director. Ed Oliver, manager, and R. H. Brock, business-manager, Mr. Levitt will spend the Summer at his new home in the Catskills.

The success of Herbert Hall Winslow's new sketch, *Mr. Wife's First Husband*, with Mr. and Mrs. Edwin Milton Doyle, has led them to commission Mr. Winslow to write a three-act comedy on the same theme, including the sketch. It will be produced next Winter.

Manager Julie Delmar opened his seventh year at Coronet Theatre, Jamestown, N. Y., 27. Many improvements have been made in the theatre. The Quaker City Quartette, Sissou and Wallace, Charles Leonard Fletcher, Sartoris, and other acts complete the opening bill, to be followed by Lillian Buckhart, Linton and McIntyre, Jess Dandy, and others.

Georgia Rayton has returned from her home in London and is rehearsing a new sketch written for her by Edward H. Marshall, Bill, formerly manager of the Academy of Music, Richmond. The playlet is said to be something new to vaudeville, and will require elaborate electrical effects. Incidental music has been written by Fred Dougherty. Miss Rayton will be under management of Mr. Cahill and the net will be booked by him in conjunction with Tom Maguire.

The Elmore Sisters will return from Europe late in June. They will bring with them two new sketches and will therefore have a repertoire of three sketches. Upon their arrival they will find contracts awaiting them for next season in the possession of Vito and Homma.

George E. Graham, Manager F. F. Proctor's representative at Albany, has received from Governor Odell the appointment as Commissioner of the State of New

VAUDEVILLE.

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Georgia Coon Shouter.

Auditorium, Chicago, this week.

Today, in Brady's Uncle Tom's Cabin Co.

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A PIPE DREAM.

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FRED NIBLO

"The American Humorist."

See what Press Eldridge says about my act:

"I think it is the blank blankety—* * * *—blank * * * * blank—Blankest * * * * * zing—trh-h-h hzzz—blank * * * act I ever saw."

THE KEATONS.

BUSTER

The Carted
Comics
of Chesty Jest.Woonsocket, Conn., this week. Address
W. H. HOWE, 51 W. 29th St., New York.

CLARICE YANCE

"The Southern Singer."

Unsolicited Criticism.

Clarice Yance came along and made a hit with her personality as well as her songs. As a matter of fact, personality counts for more than voice in her work, for she has little muscle in her tones and it is her phrasing, rather than the volume of her voice that counts. She had two new songs which are good, and could have sung more than the traditional three had she been so minded.—*New York Telegraph*.

EDWARD GRAY

MINSTIC COMEDIAN.

Atlanta Journal.—He is a pleasing performer and his facial expressions go a good way toward making him a success. *New Haven Bulletin*.—Ed-Grey, the mimic, seems to please the Post regulars about as well as any man in his line who has been here; he is a master of many dialects and during a pretty long monologue he holds the interest of his audience well by his cleverness and new material.

Address WILLIAM MORRIS, 36 East 14th St.

Charles Horwitz

(OFF HORWITZ & BURWELL).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Strange Boy," for Howard and Bland; Weston and Walters in "Her Beauty Pastor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Hastings Morland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "The New Minister," for Mack and Elliott; "An Amer. Duke," for Mr. and Mrs. Tony Farrel, and many others. For terms-on sketches, monologues, etc., address

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Presenting Bill Tilden's Bouffle.

They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California. In their new act, *Mamma's China Twins*. Open time commencing June 10th. Address all communications to CHUB SULLIVAN, Orpheum, San Francisco.

ARTHUR J. LAMB

Engaged on a Comic Operetta with Harry Von Thier.

"There is but one."

ETTA BUTLER

"The only American Minnie."

So say the leading critics.

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Ticoll, London.

DOLAN and LENHARR DOLAN and LENHARR

"JESS" DANDY

ENOUGH SAID.

ALWAYS ORIGINAL.

Freddie Nibble O'D Schmiede ammolider-pilli, der last van off color. You don't mean Freeman, it was Freeman allowed you der chob. You git Sherman and English all mixed up since you aro Europe and you tape (Europe) in der manus- gers on both sides of der ocean. My horse don't needs paddlings but ours. Big no dot.

W. R. of A., 115 Broadway, N. Y. City.

"JESS" DANDY, Tremont, N. Y. City.

HARRY THORNE

ONCE MORE WE SCORE.

Keith's Theatre, N. Y. City : Mr. and Mrs. Harry Thorne have returned with *An Up-Town Flat*, and while the sketch has been presented over and over again, it still makes a hit and the audience howl at the pines.—*Advertiser*, May 22, 1901.Next season in Will M. Cressy's Scenic Production of *THE CORAL STRAND*, playing the parts especially written for them.

THE ORIGINAL HOGAN ALLEY KIDS.

DICK AND ALICE McAVOY,

PRESENT THEIR NEW ACT.

THE WAIF'S CHRISTMAS EVE.

BY A. C. NIGENT.

TONY PASTOR'S THEATRE THIS WEEK.

Will M. Cressy and Blanche Dayne

ACTORS.

BOOKED SOLID FOR ONE YEAR.

DAN AND DOLLY MANN

WITH ARCHIE BOYDE IN VERMONT.

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The Great English Vaudeville Paper-Weekly.

605 STRAND, W. C.

VAUDEVILLE.

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MAUD HUTH MONOLOGUE AND DIALECT.

Work at the Charleston, S. C., Exposition next December.

Ollie Young and Brother closing a successful season of thirty-five weeks with Ratty and Wood's Big Show, will open at Forest Park Highlands, St. Louis, with Masonic Roof and Sans Souci Park, Chicago, to follow.

Daniel McAvoy returned to the east of the King's carnival at the New York on Thursday, having been absent for several days because of the illness of Jessie May.

Henry L. Herbert has sued Weber and Fields for \$100 damages, alleging that, after purchasing seats to the Broadway Music Hall, there were found no seats for himself and friend, and that the managers subsequently declined to refund the two. The defense holds that the "S. R. O." sign was displayed, and that therefore the plaintiff bought tickets with full knowledge that the seats were all gone.

Charles Ulrich has written for Robert Downing a new sketch, "The Lion of the People," dealing with Panton and the Reign of Terror. It will soon be seen at the San Francisco Odeon.

Baby Lund, while playing at West End, New Orleans, visited the Million Memorial Hospital for Children in that city, and entertained the little inmates. The next day was a guest at St. Vincent's Infant Asylum.

James Peake has accepted and put in rehearsal Frank A. Ferguson's new one-act play, "My Lady's Wager." It is in two scenes, requires a cast of four, and calls for the picturesque English costume of 1790.

Bottom Gwendolyn's new sketch, "The Cinematograph Girl," has been written by Edmund Day and is said to be both clever and original.

Ella Butler has regained her health and means to return to vaudeville.

Violet Dale has arrived in London and opened yesterday at the Alhambra, where she will remain until June 24.

Whitney Bennington has Oliver T. Holden to support him in his novelty, "An Unforeseen Circumstance," which will open at Poll's, New Haven, on June 3. The sketch was first produced at Taunton, Mass., on Tuesday last, and it is said to have scored a hit.

Willie P. Sweatnam, after a vaudeville tour since A Female Drummer closed, went to West Baden for two weeks. He left there Thursday for St. Louis, to open at the Delmar Garden for a week and then will start for his mountain home at Lake Tedessee-mung, Pike County, Pa.

Berol and Berol, who returned only recently from their tour around the world, will open their Summer season in vaudeville at Sydney, Australia. While in Japan they noticed pictures made of rag patches, which suggested a novel act. They present a pantomime, "The Artist and the Ragpicker," and the pictures are made entirely of rags. The effect is said to be beautiful in the relief and the blending of the many colored rags. Each picture is ten feet square and is made rapidly before the eyes of the spectators. The novelty was applauded in Japan, China, the Philippines, Mexico, India, and Europe. Berol and Berol have copyrighted this act in every country.

The Boston Comedy Four headed a strong bill at Meadow Park, Louisville, Ky., last week and scored a success in their new sketch, "The Hotel Bazzle-Dance."

J. E. Devine, the well-known advance representative, has been engaged by the Bellow's Falls and Sixton River Street Railway to engage talent for the new Harbor Park at Bellow's Falls, Vt. Mr. Devine is at Brattleboro, Vt., where he is doing newspaper work until his season opens in June.

Bertrice Moreland will sail for Europe on the "St. Louis" on June 5, to spend about six weeks abroad.

E. Ray Tucker, the black prima donna, contemplated an early appearance in vaudeville.

Sydney Grant and Elsieira arrived on Saturday, after a short vacation in Europe, and open this week at Keith's, Boston. They have but three open weeks until May 3, 1902.

Belle Davis and her pickaninnies will sail for Europe to-morrow (Wednesday) on the "St. Paul," to begin a series of professional engagements in England and on the Continent.

Musical Dale sails for England on the "Bohemian" June 3.

Mrs. Gall Youree Wolff secured a divorce from her husband, Edward E. Wolff, in St. Louis, on May 25, being awarded custody of their daughter, Gladys.

The Robinson-Baker Trio sailed from England for New York on May 22.

A. J. Ashcroft, the well-known English performer, who killed himself as "the sold man," has been committed to an asylum as a dangerous lunatic.

Felts and Ward will sail on the "Columbus" on May 30, for Europe. They will open at the Palace, London, on June 2.

Eloise Blodell tried on May 12 to take a snap-shot photograph of the London Camden Theatre, where he was killed. But in focusing his camera he fell through a grating and received injuries that landed him in a hospital. He was able to resume work last week.

William T. Grover again will manage the Brighton Beach Music Hall next Summer, making his third season in control of this playhouse by the sea. As in former years, Mr. Grover's policy will be to offer first-class vaudeville with the best bill attainable. The opening will occur June 15. W. H. Smith, a charter of two new players will continue to furnish the music. Numerous improvements have been made in the theatre, and during the season Mr. Grover intends to present a number of novelties that he is preparing. The indications are that the Brighton Beach Music Hall will be more popular than ever this summer.

Mr. and Mrs. Max S. Witt will sail for London on the "Minneapolis" on June 15, and, after visiting Hamburg and Berlin, will tour up the Rhine to Mr. Witt's birthplace, Stettin, which he left nineteen years ago.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic: Lizzie Evans toplines May 26-1. Others are Joe Welch, Harry Le Clair, Schieber Sisters, Sankey Brothers, Moreland, Thompson and Amber, Charles A. Gardner and co., George Aragon, Eddie Foy, Little Eddie, Eddie and Sam, and Razzia, and the biography—Chicago Opera House; Rose Coghlan and co. lead 26-1. The rest: The So-Vens, Sullivan and Webster, Raymond and Clark, Wesson and Walters, Gilmore and Bushell, Powers and Theobald, Polly Perkins, Adelina Bartone, Charles H. Duncan, Baby Hudson, Ventella and Dunn, and the biography—Chicago Opera House. The 26-2 San Jose, Bush Brothers and George R. Durrow put in with the burlesque bill.

Trocadero.—The Victorian Burlesquers fill in 26-1, with Curtis and Sidman, the Harpers, Aggie Behler, Jeelylyn and Moore, and Reid and Gilbert.—Hopkins: The stock co. puts on Francesco di Kimini 26-1. The other: Wall and Fogarty, Anderson Sisters, and Tom Nawn and co.—The Clutes and Sans Souci Park opened in a very fizzy atmosphere—25, as did Sunnyside Park 26. The Rossmar Garden is booked to open 1, and Ferris Wheel Park 26.

PETER F. REYNOLDS.

PHILADELPHIA, PA.—Keith's presents May 11 Crossy and Dayne in "The Boy of Cragg Farm" and Howard and Blanche, John McVie, Annette Pease, and the biography—Kelly and Kent, Mitchell and Cain, Gehring and Avery, Frederic Howard, Donnan and B. Abbott, and the biography—business capacity. The attendants now appear in new and tasteful Summer uniforms.—The last week of the season at the Trocadero 27 shows the Innocent Maids, etc.; Clifford and Hall, Hoey and Lee, Clifford and Dixon, Crawford Sisters, Kessler and Homer, Nevada Burlington, and Tasseel.—Harry Brown and Lillian Tyson's co. come in the Lyceum 27 to play pay partners.—The Maryland Troupe, John McVie, Annette Pease, Waldron Brothers, Lamm and King, Leslie Family, Viola Thordyna, and Nettie Hoffman, Black Crook Burlesquers 28.—The Star, with the stock co., has a change of bill under title of "Early Bird Burlesquers." Ollie; Kitty Miley, Bryant and Saville, Arms, Manning and De Cew, and Baker and Lynn.—The Arch Street Museum closes 1.

S. FERNBERGER.

WASHINGTON, D. C.—At the New Grand Mar-

ger Chase presents May 27-1 a retelling of the Keith Living pictures, George W. Leslie and Louise Willis, James Richmond Gurney, Matt and Carrie Woodward, the Nondescripts, and the Hungarian Gypsy Band and others. A lion and lioness, Mac and the Princess, Three Dancers, Johnny Jordan and the Trussing, May 28-1. The Lyceum closed 25 with the Devil's Head Jr., and the Biograph 26 with the Devil's Daughter. The latter's early closing was to allow for connection in proper form for the exposition season at Buffalo, commencing at the Court Street there 27.

Globe Echo opened 26 with a promenade concert. Vanduvre will be given in the big amphitheatre by Line and co., Eldora and Norma, Pauline Fielding, Pethick Brooks and co., La Reine 27-1.

Clara Chase Lake opens 28 for some grand concerts and special events will be the order.—It is probable that the Palm Garden at Cabin John Bridge will not be conducted as a vaudeville theatre this Summer. Noonan Brothers, who had control last year in connection with other amusement concessions, have secured a decision from the court, where a suit has been in progress for a long period, holding the proprietors of Cabin John Bridge, Bobinger Brothers, to a contract in which the Nonconformist, the concession of all concession excepting that of the show, which is excluded from the list.—Whitman showed, an efficient worker in the field of theatrical publicity, for two years connected with Chase's, has severed his association with that house. JOHN T. WARDE.

BOSTON, MASS.—Josie Sudler's Boston vaudeville debut is the feature at Keith's, and, while her sketch makes the reminiscent playground think of the days when she was Wild Rose in "Primer Pro Tem," yet it makes the feature of the week. Williams and Walker, who were starring at the Park recently, are also in the bill, while the others are Sidney Grant, Mary Dupont, Smith and Fuller, Ralph Johnston, Elizabeth Lamb, W. H. Smith, and the biograph. John Bishop, John French, the Ventnor, Brooks Brothers and the biography.—The Hawthorne Sisters head the house programme at the Howard Atheneum 25-1, and the others are Ralph and Alice Arnes, Wills and Collins, Irene and Zena, Morello Brothers, the Howards, Sullivan and Pasquale, Ida Russell, Mackie and Walker, Mamie Burnish, Horson and Olive, Harry First, Frank Clayton, and La Petite Robe. The burlesque co. gives violet Macrotte's Little French Maid, while the new burlesque is in progress down town, lead at Mabel Hall 27-1, and the others are Five Noses, Bowley and Kent, Bill and Nell, Whitton and Van Aken, Three Westerns, Purvis and Darrell, Riley and Hughes, the Tunkins, Pierce and Egbert, Lucy Haskell, Nellie V. Nichols, Burden, Dell and Burden, Josephine Heyerle, and Eugene O'Rourke.—At the Palgrave 27-1 they call the stock the Black Crook Burlesquers, and in the olio are the Golden Gate Quartette, Denby Brothers, Harry J. Howard, Segar, and Shredder, Franklin, Hall, Holden and Pierce.—Among those in the olio with the Kings and Queens at the Lyceum 27-1 are Mille, Nina, Tenley and Simon, the Brownings, Hanson and Nelson, and Mr. and Mrs. Harry Burns.—At Austin and Stone's 27-1 the vaudeville bill includes Christina Stagurro, Marion and Pearl, Edna Morris, the Cains, Miller, Robbins Sisters, Charlie Lewis, Freeman sisters, Dixon and Holmes, Louise Allen, Ang, Miles and Nitram, Florence Zeiter, John and Luis Keegan, Princeton Sisters, and Morris and Frank.

JAY BENTON.

ST. LOUIS, MO.—The Suburban Garden, which opened 26, presents an entirely different appearance from that of the past. Under new management it has been much enlarged in area, new buildings have been added, the old ones remodeled and numerous attractive features introduced. The garden is now controlled by the Suburban Garden Amusement Co., of which T. M. Jenkins, general manager of the Suburban road, is president, and T. C. Kimber, secretary-treasurer of the road, treasurer. W. A. Haren is secretary of the area of the garden, was more than doubled by the purchase of the land on the top of the hill to the west of the old garden spot. At the highest point an elegant and commodious cottage has been built which is almost all veranda. A little to the north is an immense electric fountain, with a flow covering over 1,000 square yards of space. Here during the late afternoon after the matinees, and also after the evening performance, to the accompaniment of an open air orchestra, the fountain will play and water pictures will be presented and falling curtains and colored lights. The stage arrangements have been improved, too. The auditorium, newly roofed over and fenced with lattice work, has been provided with opera seats, and the reservation principle applied with an office down town in the city. The bill 26-1: Mille, Tourner and Charles Wood, All Grant, Muller, Fuller and Burke, McPhee and Hill, Lew Hawkins, Keno, Welch and McRae, and a biograph. A Spring Idol, singing Anna Matador, and Tommie Moore, Eddie Rosario, Emma Prager, Ethel Rosalie, Rosalie, Bertie Rosalie, Nellie Young, Violet Dilke, Alice Mum, Willie Rosalie, Libbie Mum, Zilla Beck, May Rosalie, Laura Young, Carrie Clover, Tess Carroll, Minnie Zahn, Beatrice Meers, Carrie Elliott, Ella Wheeler, and Josie Miller.—Colonel Hopkins offers at Forest Park Highlands 26-1 Barber and Son, Harmon, Four Ollie Young and Barber, Eddie and Sam, Burmester, Clark, and Eddie, and Polaris. We have 26-1 the Booth-Bruell, Waterbury Brothers and Tenny, Willis P. Sweatnam, the Schubles, the Geissler-Hirschboms, Crane, and Zeno, Carl and Zeno, Manager Donovan, of Monroe's Park, is offering 26-1 Hallett and Beeman, Minnie Hayden, Leroy and Woolford, Frey and Fields, Raymond Trio, O'Neil and Jackson, and a comedy.—The Standard is trying a new venture this Summer by keeping open house and giving a program. It is located in the basement of the Standard. Numerous improvements have been made in the theatre, and during the season Mr. Grover intends to present a number of novelties that he is preparing. The indications are that the Brighton Beach Music Hall will be more popular than ever this summer.

Mr. and Mrs. Max S. Witt will sail for London on the "Minneapolis" on June 15, and, after visiting Hamburg and Berlin, will tour up the Rhine to Mr. Witt's birthplace, Stettin, which he left nineteen years ago.

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JAY BENTON.

CLEVELAND, OH.—Ceilia Loftus, who had the honor of christening the Empire on its opening a little over a year ago, heads the bill at this beautiful theatre May 27-1. Others are the Faust Family, Josephine Sabell, Mille, Edwards, Merritt, and Murdoch, and John Healy.—The Utopians will be at the Star 27-1.—Items: Harry M. Scott, advertising agent of the Duquesne, Pittsburgh, is in the city advertising for the Duquesne, Pittsburgh, in the new building at the Palace's working hours. In the new hall 21 were the Craigs, Lydia Hall, Barr and Evans, Julian Rose, Way and Matthiessen, and Walter C. Smith.

WORCESTER, MASS.—Park (Shea's) and Wilton (managers): A brisk and snappy warm weather bill with good patronage May 26-25. Murphy and Abbott raced on horse trainer cycles, and dramatic entertainment was furnished by Howard and Bland, Yankee Comedy Four, Heidix and Prescott, three Weston's, Gracie Nelson, Scott and Eddie, George E. Martin, Lester and Little, and many others. The last named, who is the child of Eddie and Mollie Heidix, professionally known as Heidix and Prescott, had a visit from representatives of the society with the long name, and was obliged to cut most of her act.

JOHN M. KENDALL.

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Camp, John E.—Cook's, Rochester, May 27-1.
Canting Princess—Shen's, Buffalo, May 27-1.
Carl and Sons—Delmar, St. Louis, May 27-1.
Carrie, Anna—Cherry Blossom Grove, N. Y., May 27-1.
Charles, Carl—Olympic, Chicago, May 27-1.
Chicago Lady Quartette—Empire, Dublin, May 27-1.
Circus, Carrie—Empire, London, May 27-1.
Cindus and Cuthin—K. and R. N. Y., May 27-1.
Cinwood, W. H.—Howard, Boston, May 27-1.
Clementine and Burke—Parlor, N. Y., May 27-1.
Cochran, Rose—C. O. H., Chicago, May 27-1.
Corbett, James J.—Casino, Toledo, May 26-1.
Cotton and Long—Proctor's, Montreal, May 27-1.
Keith's, Boston, 2-8.
Courtishe, Jane—Pastor's, N. Y., May 27-1.
Courtney, Maude—Orpheum, Brooklyn, May 27-1.
Cragg Family—Keith's, Phila., May 27-1.
Crane and Zane—Delmar, St. Louis, May 26-1.
Cremorne and Davis—Keith's, Phila., May 27-1.
Keith's, Boston, 2-8.
Dale, Virginia—Alhambra, London, May 27-1.
Daly, Leslie and Vinnie—H. and R., Brooklyn, May 27-1.
Daly and Davies—Pastor's, N. Y., May 27-1.
Dancing Dawson—Shen's, Buffalo, May 27-1.
Dancing Edwards—Howard, Boston, May 27-1.
Dandy, Jess—Shen's, Toronto, May 27-1. Pastor's, N. Y., 3-8.
Darville, Miss Jeannette, and La Petite Irene—Casino, Toledo, May 26-1.
David and Macaulay—Auditorium, Louisville, May 27-1.
De Biere—Pastor's, N. Y., May 27-1.
De Little, Master—Lyceum, Phila., May 27-1.
De Muths, The—Pastor's, N. Y., May 27-1.
Diana—München, Germany, 1-39.
Dowdy and Kent—M. H., Boston, May 27-1.
Dowson and Robertson—Keith's, Phila., May 27-1.
Dougherty, Hugh—Orpheum, Brooklyn, May 27-1.
Drew, John E.—Olympic, Chicago, May 27-1.
Dunnells, Three—Cherry Blossom Grove, N. Y., May 27-1.
Eckert, Charles—G. O. H., Chicago, May 27-1.
Edgar, Eddie—Keith's, Boston, May 27-1.
Edmonstone, Les—Cherry Blossom Grove, N. Y., May 27-1.
Edridge, Press—Lyceum, Atlanta, May 27-1.
Eldridge Sisters—Plymouth, May 27-1. Empire, Brighton, 3-8.
Eloisa, Miss—Keith's, Boston, May 27-1.
Elsie, Little—Keith's, Chicago, May 26-3.
Elliott and Russell—C. O. H., Chicago, May 27-1.
Ethelred—Naomi—Empire, Cleveland, May 27-1.
Evans, Blanche—Olympic, Chicago, May 27-1.
Everhart—Cherry Blossom Grove, N. Y., May 27-1.
Falkle, Eleanor, and Johnny Page—Paradise Gardens, N. Y., May 27-1.
Family, The—Empire, Cleveland, May 27-1.
Fields, W. C.—Folies Bergère, Paris, May 1-June 30.
First, Harry—Howard, Boston, May 27-1.
Fletcher, Charles—Leonard—Auditorium, Louisville, May 27-1.
Flights, K. and R., N. Y., May 27-1.
Folly Trio—Shen's, Buffalo, May 26-1.
Fox, Madie—Cherry Blossom Grove, N. Y., May 27-1.
French, Marie—Cherry Blossom Grove, N. Y., May 27-1.
Free and Fields—Manion's Park, St. Louis, May 26-1.
Fuller, Miller and Burke—Auditorium, St. Louis, May 26-1.
Gainsborough Octette—Paradise Gardens, N. Y., May 27-1.
Gebetti's Monkeys—Shen's, Buffalo, May 27-1.
Gardner and Madmen—C. O. H., Chicago, May 26-2.
Garnetts, The—Lake Casino, St. Joseph, May 26-1.
Gasman, Josephine—Keith's, Phila., May 27-1.
Gavin and Platt—Pastor's, N. Y., May 27-1.
Gaynor and Graff—M. H., Burham, May 27-1.
Gebert, Sisters—Keith's, Phila., May 27-1.
Gebre, Rhyme, and John Ford—Cherry Blossom Grove, N. Y., May 27-1.
Gibson, John—Wonderland, Detroit, May 27-1.
Gieber—Hirschhorn's Delmar, St. Louis, May 26-1.
Gennell Sisters—Olympic, Chicago, May 27-1.
Gilbert, John R.—K. and R. N. Y., May 27-1.
Gillet's Musical Dogs—Paradise Gardens, N. Y., May 27-1.
Gilmore and Roselli—C. O. H., Chicago, May 27-1.
Glosson, John and Bertha—Empire, Cleveland, May 27-1.
Glover, James—Richmond—Chase's, Washn., May 27-1, Bijou, Phila., 3-8.
Gowan—Shen's, Buffalo, May 27-1.
Gorman and Miner—Olympic, Chicago, May 27-1.
Gould, William—The New York, N. Y., May 27-1.
Grant, Louis—Paradee Gardens, N. Y., May 27-1.
Grant, Alf—Auditorium, St. Louis, May 26-1.
Grant, Sidney—Keith's, Boston, May 27-1.
Hale Sisters—Lake Casino, St. Joseph, May 26-1.
Hall, Willie, and Miss Francis Cooks, Rochester, May 27-1.
Hallett and Hoeman—Manion's Park, St. Louis, May 26-1.
Hammermith—George—Wonderland, Detroit, May 27-1.
Harlan, Otto—Shen's, Buffalo, May 27-1.
Harmony Four—Forest Park Highlands, St. Louis, May 26-1.
Harrington, Giles W.—Robinson Park, Fort Wayne, Ind., May 26-1.
Hart and Son—M. H., Boston, May 27-1.
Hawkins, Lew—Auditorium, St. Louis, May 26-1.
Hayden, Mand—Manion's Park, St. Louis, May 26-1.
Haynes, Gertrude—Auditorium, Louisville, May 27-1.
Healy, Jimmie—Empire, Cleveland, May 27-1.
Heaton, Eddie—Park, Worcester, May 27-1. Proctor's, Montreal, 3-8.
Hewitts, The—Coney's, Cincinnati, May 26-1.
Hickey and Nelson—Paradise Gardens, N. Y., May 27-1.
Hill, Hamilton—K. and R. N. Y., May 27-1.
Hill and Hull—M. H., Boston, May 27-1.
Hill and Whittaker—Cook's, Rochester, May 27-1.
Hornan, Ernest—Cherry Blossom Grove, N. Y., May 27-1.
Holt, Alf—H. and R., Brooklyn, May 27-1.
Horsman and Olive—Howard, Boston, May 27-1.
Houdini, Harry—Berlin, Germany, May 26-30. Amsterdam—Delmar, 1-28.
Howard and Elsie—Keith's, Phila., May 27-1.
Howard, Frederick—Keith's, Phila., May 27-1.
Hudson, Ruby—C. O. H., Chicago, May 27-1.
Hungarian Gypsy Band—Chase's, Washn., May 27-1.
Imman, Pearl, and Evelyn Walker—Pastor's, N. Y., May 27-1.
Jacklin and Ingram—Cook's, Rochester, May 27-1. C. E. Leon, Jamestown, 3-8.
Jacklin and Ingram—Forest Park, St. Louis, May 26-1.
Johnson and Davis—Paradise Gardens, N. Y., May 27-1.
Johnson, Ralph—Keith's, Boston, May 27-1.
Kelly and Kent—Keith's, Phila., May 27-1.
Kendall, Ezra—Cherry Blossom Grove, N. Y., May 27-1.
Kene, Webb and Melrose—Auditorium, St. Louis, May 26-1.
Keppler, Francis, and George Gorman—Cook's, Rochester, May 27-1.
Kehrs and Moore—Coney's, Cincinnati, May 26-1.
King, Vera—K. and R. N. Y., May 27-1.
Kingman, Julia—Shen's, Toronto, May 27-1.
Knickerbocker Quartette—H. and R., Brooklyn, May 27-1.
Knickerbocker Dogs—Cats and Monkeys—Pastor's, N. Y., May 27-1.
Lamar and Gebel—Wonderland, Detroit, May 27-1.
Lamb, Jessie—Keith's, Boston, May 27-1.
La Perle—Robt. Howard—Lake Casino, N. Y., May 27-1.
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Laurelton—Keith's, N. Y., May 27-1.
Lavelle's Trained Dogs—K. and R. N. Y., May 27-1.
Le Clair, Harry—Olympic, Chicago, May 27-1.
Le Seber Saxophone Quintette—Keith's, Phila., May 27-1.
Leroy and Woodford—Manion's Park, St. Louis, May 26-1.
Leslie, George W.—Chase's, Washn., May 27-1.
Lewis, Nelson—Shen's, Toronto, May 27-1.
Lindell—The New York, N. Y., May 27-1.
Liverfield, Mr. and Mrs. Nell—Pastor's, N. Y., May 27-1. Scherer, Jamestown, 3-8.
Little—Lake Casino, St. Joseph, May 26-1.
Lyton, Emily—Empire, Cleveland, May 27-1.
McConn, Family—Wonderland, Detroit, May 27-1.
McCloud and McVay—Casino, Toledo, May 26-1.
McPherson and Hill—Auditorium, St. Louis, May 26-1.
Mokey, Irene—Tr. C. H. Burham, May 27-1.
Mackie and Mull—Howard, Boston, May 27-1.
Mann, Dan, and Polly—Lawrence Park, Middlebush, May 27-1. Long Lake Park, Woonsocket, 3-8.
Marsfield and Weston—Wonderland, Detroit, May 27-1.
Marlboro Brothers—Coney's, Cincinnati, May 26-1.
Marsh and Sartella—Metropolitan, Maine, Minn., May 27-29. G. H. St. Paul, 36-1.
Marvelous Merrills—Cook's, Rochester, May 27-1.
Marwig, Carl—The New York, N. Y., May 27-1.
Matthews, Bobby—Coney's, Cincinnati, May 26-1.
Maximilian and Shields—K. and R. N. Y., May 27-1.
Moore, George Austin—Olympic, Chicago, May 27-1.
Morgan, Thompson and Amber—Olympic, Chicago, May 27-1.
Mossie Brothers—Howard, Boston, May 27-1.
Morton and Elliott—Paradise Gardens, N. Y., May 27-1.
Morris and Blaine—Pastor's, N. Y., May 27-1.
Murphy, Dorothy—Cherry Blossom Grove, N. Y., May 27-1.
Murphy and Nichols—Orpheum, Brooklyn, May 27-1.
Musical Caffey—Cherry Blossom Grove, N. Y., May 26-1.
Nevitts, Three—Shen's, Buffalo, May 27-1.

Newell and Nibbs—Woodlawn Park, Camden, May 27-1. Glen Echo Park, Wash., 3-6.
Nichols, Nellie—K. and R., Boston, May 27-1.
Norman, Miss—C. O. H., Chicago, May 27-1.
Norman, Mary—Metropolitan, Minneapolis, 9-15.
Norris, Fred—M. H., Boston, May 27-1.
O'Neill and Jackson—Manion's Park, St. Louis, May 27-1.
Osborn, Villa—Coney's, Cincinnati, May 26-1.
Osterman, Katherine—H. and S., N. Y., May 27-1.
Fantz Trio—K. and R. N. Y., May 27-1.
Parker's Dogs—Orpheum, Brooklyn, May 27-1.
Parfleuve, The—Boothbay Harbor, May 27-1.
Parker, Roy—Montgomery Park, Columbus, May 27-1.
Parker, Polly—C. O. H., Chicago, May 27-1.
Pierce and Ellsworth—Paradise Garden, N. Y., May 27-1.
Powers Brothers, Three—K. and R. N. Y., May 27-1.
Powers, Louis—Casino, Toledo, May 26-1.
Powers and Theobald—C. O. H., Chicago, May 27-1.
Prayer Troupe—Cherry Blossom Grove, N. Y., May 27-1.
Prato—Paradise Gardens, N. Y., May 27-1.
Purvis and Durrell—M. H., Boston, May 27-1.
Queen of Comic Opera—Cherry Blossom Grove, N. Y., May 27-1.
Raymond and Clark—C. O. H., Chicago, May 27-1.
Raymond Musical Trio—Manion's Park, St. Louis, May 26-1.
Rodding, Frances—Shen's, Buffalo, May 27-1.
Riley and Hughes—M. H., Boston, May 27-1.
Routtino, Adelina—C. O. H., Chicago, May 27-1.
Robertson and Wilfredo—Paradise Gardens, May 27-1.
Rock, Mr. and Mrs. Edwin Milton—H. and R., Brooklyn, May 27-1.
Rounse, Mr. Howard—Boston, May 27-1.
Sahib, Josephine—Empire, Cleveland, May 27-1.
Sadler, Josie—Keith's, Boston, May 27-1.
Sankey Brothers—Olympic, Chicago, May 27-1.
Samson and DeBella—K. and R. N. Y., May 27-1.
Sartella and Gailey—Lake Casino, St. Joseph, May 27-1.
Sayans, The—C. O. H., Chicago, May 27-1.
Sawyer Sisters—Olympic, Chicago, May 27-1.
Scott, Carrie—Pastor's, N. Y., May 27-1.
Siedman, Mr. and Mrs. Arthur—Keith's, N. Y., May 27-1.
Simon, Louis A.—C. O. H., Washn., May 27-1.
Smith and Fuller—Keith's, Boston, May 27-1.
Sullivan, The—Delmar, St. Louis, May 27-1.
Spence and Sartella—Olympic, Chicago, May 27-1.
Stanley, Harry C.—Auditorium, Louisville, May 27-1.
Chester Park, Cincinnati, 2-8.
St. George—Keith's, Phila., May 27-1.
Sullivan and Farnsworth—Howard, Boston, May 27-1.
Sullivan and Webster—C. O. H., Chicago, May 27-1.
Sully, Lew—San Francisco, May 26-1. Los Angeles, 3-8.
Swentham, Willis P.—Delmar, St. Louis, May 26-1.
Thorne, Mr. and Mrs. Harry—Burham, M. H., May 27-1.
Thordyke, Louise—Boudoir, and James Horne—Proctor's 25th St., May 27-1. Proctor's 125th St., 3-8.
Touraine, Mme., and Charles Wood—Auditorium, St. Louis, May 26-1.
Trotter, Mr. and Mrs. Brooklyn, May 27-1.
Unblushing American—Cherry Blossom Grove, N. Y., May 27-1.
Van Flossen and Kayne—C. O. H., Chicago, May 27-1.
Van Studiford, Grace—Orpheum, San Francisco, May 27-1.
Vanderbilt, Grace—Orpheum, Los Angeles, 3-5.
Ventim, The—Keith's, Boston, May 27-1.
Vonello and Sims—C. O. H., Chicago, May 27-1.
Walton, Max—Cherry Blossom Grove, N. Y., May 27-1.
Waterbury Brothers and Tenny—Delmar, St. Louis, May 26-1.
Watson and Watson—C. O. H., Chicago, May 27-1.
Watson and Walters—C. O. H., Chicago, May 27-1.
Western, Little—Shen's, Buffalo, May 27-1.
Weston, The Three—M. H., Boston, May 27-1.
Whitney Bros.—Buffalo, May 26-25. Dublin 27-3.
WILDERNESS MARSHALL, F. Masonic Temple, Chicago, 27.
Williams and Walker—Keith's, Boston, May 27-1.
Willis Family—Pastor's, N. Y., May 27-1.
Willis and Collins—M. H., Boston, May 27-1.
Wilson and Van Aken—M. H., Boston, May 27-1.
Wolf and Milton—Orpheum, Brooklyn, May 27-1.
Woodward, Matt and Carrie—Chase's, Washn., May 27-1.
Yescrys, Three—Paradise Gardens, N. Y., May 27-1.
Young, Olle, and Brother Forest Park Highlands, St. Louis, May 26-1.

MATTERS OF FACT.

Mathias Ambuster, of the scenic firm of M. Ambuster and Sons, is now in Berlin, Germany, but will soon return to assist in the large quantity of inter-season work to be done at the studio of the firm at Columbus, O. Among other things, the Ambusters are at work on two big productions for R. D. MacLean and Oberle's Teater.

Manager Julie Wells, of the Elgin Theatre, Richmond, Va., writes THE MIRROR that the Murray-Lane opera company opened at the Elgin May 20 to the capacity of the house and scored a hit.

The scene painting studio of Mat Ambuster and Sons at Columbus, O., were the subject of an interesting article in the Columbus "Press-Post" of May 19.

Lawrence Grantham wishes to secure a leading position with a good stock company for this summer and next season. He may be addressed in care of THE MIRROR or of the Packard Theatrical Exchange.

Manager Edwin Patterson reports a prosperous season through the South, where his star, Hubert LaBodie, has established himself as a favorite. They are now in the Black Hills, South Dakota. Their season will close about July 4 in Northern Michigan. Mr. LaBodie is busy writing a new version of Faust for next season.

The contract for the scenery of A Gambler's Daughter has been awarded to Eubank and Mann, of Chicago.

Marie Laurens, prima donna soprano, who has sung with success in many prominent operatic organizations, is engaged for grand or comic opera.

Manager J. E. Williams, of the Grand Opera House, Oshkosh, Wis., wants good attraction for Fair Week, Sept. 1.

J. C. Brodolini has several one-act comic operettas for vaudville purposes that he will sell or let on royalty. He may be addressed at 406 Pacific Street, Brooklyn, N. Y.

Gray and Gillingwater, who will have Hunting for Hawkins the coming season, write that the time is filling rapidly. They will open at Milwaukee, Wis., April 20, and Minneapolis following. An excellent company is being engaged and a very prosperous tour expected.

Harry Smart and Harry Sellers, managers for Leah Ladd, are presenting her in a revival of East Lynne. Good receipts have been recorded. This week they are at the Metropolitan Theatre, this city.

Carroll and Bruce, managers of the Grand Open House at Muskegon, Mich., have open time. One way has a population of 2,500 and is undergoing a big lumber boom.

A thoroughly experienced and clever scene artist is wanted by N. Appell, Grand Opera House, Harrisburg, Pa.

Character, heavies, old men and legitimate roles are assumed by Charles E. McCoy, who is at liberty for a stock or road engagement. He may be addressed to 771 West State Street, Columbus, O.

Capital is wanted by C. E. H., 362 West Thirty-second Street, New York City, for the production of a new Irish play by a unknown star.

Manager W. H. Hanley completed arrangements with Manager Small, of the Toronto opera House, for the extension of Robert B. Mantell's engagement until June 1. This will make five consecutive weeks that Robert Mantell has played there to crowded houses. Last week he appeared in A Face in the Moonlight, and for this, the closing week, will give The Lady of Lyons, Soubrette, Romeo and Juliet, and a scene production of Hamlet.

For the past three weeks the manager of Kennedy's Players has been Present, R. Loveland. His services are now available to the right party. He should be addressed care of the Loveland Building, Sedgwick, Peterson, N. J.

Harry Preston Coffin, playing heavies, has received excellent notices for his performances everywhere. He is disengaged for next season, and should be addressed at Prospect, N. Y.

Mrs. Etta Henderson has a couple of playlets suitable for vaudville, which she will let on royalty. Her address is Academy of Music, Jersey City, N. J.

"Reputable" care this office, wants to rent a theatre or hall in a city of over 25,000 population.

Thomas B. Hart represents the executors of the estate of the late Fanny Davenport MacDowell, and warns managers and others against unauthorised presentations of the Sardou plays, Cleopatra, La Tosca, Fedora, Theodora, and Gismonda. An injunction is now pending against an alleged offender.

Will Dunforth, who has been with Frank Dunn's opera company for four seasons, has retired from that organization. He will leave for his summer home in Grenfell, Thousand Islands, N. Y., in a few days.

A leading lady, character woman, and soprano are wanted for a twelve weeks' engagement with a sum reasonable. Applicant should call at Room 6, 135 Broadway.

Quebec, Canada, is a great tourist resort. Tara Hall has a seating capacity of 900. John E. Walsh is the manager.

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The largest publishing house in America, will publish this monumental work in the early Autumn. The edition will be limited to 300 copies, on Old Stafford paper, and 50 copies on Japan paper. Each volume will be in two volumes in a box. The copies will be numbered. The price of the plain copies will be \$10, and of the Japan copies \$20. Each volume will contain over 250 pages, and will include a copious index. The cover will be stamped in gold leaf. This work will be published BY SUBSCRIPTION ONLY, but payment need not be made until the work is ready.

THE FOREIGN STAGE.

LONDON.

The Secret Orchard Not Attractive—Another Gaiety Girl Weds—Irving's Plans.
(Special Correspondence of *The Mirror*.)

LONDON, May 18.

With the exception of *The Secret Orchard*, which the Kendals brought to London, we have for the most part had nothing but revivals this week; most managers saving their new play till next week, in order to be ready for the Whitsuntide holidays. The chief of the aforesaid revivals were gloomy Ibsen's play, *The Pillars of Society*, at a single matinee at the Garrick on Monday; Henry Arthur Jones' *The Case of Gibellino Susan* for a short run at Wyndham's Theatre, and Carlton's *Wheels Within Wheels* at the Criterion. The wonder is that while Wyndham was about it he didn't revive David Garrick, of which he is so inordinately fond.

As to *The Secret Orchard*, that far from pleasant play of Egerton Castle's was fully described by me on its first production in the provinces a few weeks ago. I have only to say that its story of an adulterous French Due, who seduces a dead demi-rep's daughter who has been adopted by his pure and pious American wife, did not please overmuch those Londoners who saw it on Monday at the Grand Theatre, Philham. Mrs. Kendal, however, made a great personal success as the long-suffering American wife, who is strangely enough described on the bill as the Duchess of Cluny, "née Miss Helen Church, of Virginia," just as though in that historic State bubs were born christened, forsorth! A very striking success was also achieved by a comparatively new young actress, Grace Lane, as the girl the Due has assignations with in that *Secret Orchard* and whom he describes as having "the devil in her eyes." She is a little fiend, too. I can tell, and makes things hum considerably before her betrayer is fatally wounded in a duel.

While poor G. H. Macdermott was being buried on Tuesday the news arrived of the sudden death of George Conquest, the celebrated theatrical manager, comedian and gymnast, who from his youth almost up to the time of his death, at the age of sixty-four, was either acting, pinymaking or using or inventing all sorts of wonderful pantomime contrivances for grotesque acrobatic figures. Conquest, who starred a while in America some years ago, meeting with a severe accident on the road, was one of the most startling acting gymnasts ever known, and when he had the Grecian Theatre, formerly the Eagle Saloon in the City Road, from about 1860 to 1882, all London went to travel there to see him play a dwarf, a giant's head, a tortoise, a bottle imp, and what not. He was the author or part author of about fifty pantomimes and of over a hundred dramas, many of which he wrote in collaboration with Paul Merritt, Henry Pettitt, and the aforesaid Macdermott. He was a comedian of rich humor and gave many memorable performances, especially Peter Crawley in *It's Never Too Late to Mend*. Zacky Pastrana, the man-monkey, in *For Ever*, and the villainous centaur miser in that seven-act thriller entitled *Mankind*. He had acquired considerable property and must have left a large fortune. I had known him many years and always found him a kindly and quiet fellow, crammed with genial anecdote and theatrical lore. Moreover, what Conquest, who was a companion scholar of the Coquilles in France, did not know about the French drama was not much worth bothering about. He was buried at Norwood yesterday near the aforesaid poor old "Mac."

Next Wednesday Forbes Robertson and his charming American wife, Gertrude Elliott, will make their second experiment at the Comedy, and their many admirers will fervently hope that it may be much more successful than their first, *Count Tonna*. In a manner the new play may be said to start with a good chance, for it is an expanded version by the same adapter, Louis Napoleon Parker, of M. Tiercelin's powerful little drama, *The Sacrament of Judas*, in which Forbes Robertson was wont to act with Mrs. Patrick Campbell at the Prince of Wales'. Mrs. Campbell gave the manuscript and rights in this play to Mr. and Mrs. Forbes Robertson as a wedding present.

On Thursday Mrs. Campbell will herself have a new production at the Royal, where she has established herself such a firm favorite. This play is an adaptation made some time ago by J. M. Graham of the Spanish dramatist Echegaray's play, *Marianna*. This is not a descendant of the same named hapless lady who lived in the moated grange, as Shakespeare and Tennyson both assure us. She is, however, quite as charmingly melancholy.

Next Wednesday Sir Henry Irving will give another matinee of *Coriolanus* at the Lyceum, and in the evening will give again his marvelous impersonation of Mathias in *The Bells* and the monogamous corporal in *A Story of Waterloo*. In the course of a week or two Sir Henry will give welcome revivals of *Louis XI*, *The Lyons Mail*, and *Charles I*. In writing of *Charles I* one of our best-informed critics says that Ellen Terry played the Queen on the original production in 1872. This, of course, is an error. The original Queen was Isabel Bateman. Miss Terry did not join the Lyceum company till some years later.

There has been, I am told, another marriage from the Gaiety. The newest bride is Madie Hope, who a few weeks ago succeeded to the character in *The Messenger Boy* vacated by Rosie Boote, new Marchioness of Headfort and one of the Chief Dames of the Council of the Primrose League, if you please. Madie's husband is Charles Dudley Ward, a scion of a noble house.

Speaking of the Gaiety, George Edwards, I learn, won £10,000 by the victory of his horse, "Sun Toy," at the Jubilee Stakes at Kempton Park Races last Saturday. Mention of this reminds me that a former Gaiety Girl, who afterward became a leading actress, Alma Stanley, to wit, has just come out of St. Thomas' Hospital, Westminster, after a series of terrible operations. Poor Alma is in such sore straits that a fund has been started on her behalf, with Acting Manager H. Godfrey Turner, of the Empire, at its head.

Edna May has just added a new song, "Passing the Time," and a Duchess of Devonshire picture hat, to the Girl from Up There, and Virginia Earle is successfully singing therein the song entitled "The Jungle Queen." The Belle of Bohemia duly disappeared from the Apollo a week ago, and Martin Harvey migrated there with A Cigarette Maker's Romance, which he will next Saturday shunt for a revival of *The Only Way*. In the meantime Manager Lowenfeld has had to pay damages to Actor Hyams, who sued him for being dismissed because he gave a show at the new Lyric Club one Sunday night. Mr. and Mrs. Gene Hughes, who, I understand, will make their debut at the Tivoli on Monday. George Grossmith, Sr., and Yvette Guilbert, respectively, appear at the Palais Theatre and at the Empire on Monday. Lewis Waller produces a new adaptation of *Don Cesar de Bazan*, to be called *A Royal Rival*, at the Coronet Theatre, Notting Hill, on Monday. Mrs. D'Oyley Carte has just arranged to sell the lease of the Savoy to William Groot, who, with his partner, E. C. Englebach, holds releases of the Lyric and the Comedy. Groot, I understand, will run the Savoy on the lines laid down by poor D'Oyley Carte.

PARIS.

Another Farce at the Odéon—Bernhardt and Coquelin Return—Guilbert Reappears.
(Special Correspondence of *The Mirror*.)

PANTS, May 11.

M. Ginisty, of the Odéon, evidently believes that his theatre will fare better as a competitor of the Palais Royal than as the home of the serious drama. A while ago, after having tried

and found wanting a number of plays that almost high but did not hit the mark, the Odéon put on *Bisson* and Turgeon's farce, *Chateau Malmaison*. Old theatregoers stood aghast at this triflery on the part of the second subsidized playhouse in Paris, but the success of *Chateau Malmaison* proved that Ginisty had not miscalculated. The farce was really good, and it caught on like the automobile craze, and ran for several months. Then another attempt was made at a serious play, in Dorchain's tragedy, *Pour l'Amour*. Alas! it was a failure. Possessing some literary merit, it lacked originality of plot and definiteness of construction. From a pecuniary viewpoint it was even less fortunate, drawing deplorably small houses. This unhappy result seems to have convinced Ginisty that it was idle and unprofitable to attempt to maintain a high artistic standard or to appeal to the whims of his audiences. Not only was it apparent that Parisians cared only to be amused, but also the dearth of good serious plays was such that his only resource lay in farce. Possibly he was strengthened in his opinion by the series of failures that Edme has experienced at the Vaudeville. Others, too, have fared likewise, and indeed a glance backward over the season now nearing its close shows not a single success to the credit of a play of dramatic worth. To this statement exception may be made in favor of Alfred Capus' two hits, *La Vie en Rose* and *La Petite Fonctionnaire*. But Capus hardly comes under this classification, his plays being of too light a texture. The powerful dramatic and emotional does not enter into their composition. The season has been, indeed, an inglorious one for Paris, and the successful French playwright of to-day is typified in the builder of silly and salacious farces.

These remarks have been lending me away from my original subject—namely, the new Odéon play, which is a demonstration of Ginisty's faith in farce as a money getter. The play is *Ma Fée*, by Pierre Veber and Maurice Soulié, and it is not far removed in character from the Cluny and Palais Royal class of farces. A little less audacious in tone, but otherwise the same old story of gay husbands and wives, lovers and mistresses. Not that *Ma Fée* isn't amusing. It is an excellent specimen of its class, but it is trash, and one regrets to see such stuff at the Odéon. The plot is extremely complicated, and four acts are consumed in its recital. The fun doesn't begin until the third act, the first two being devoted to placing the audience in rapport with the love affairs of the several principals. The husbands are Hoqueton and Ancens, both officials of the Department of Fine Arts. Hoqueton has a liaison with Madame Ancens, while Madame Hoqueton is in love with one Santenne, a clerk in the department. To hide their flirtations from their husbands, Madames Hoqueton and Ancens pretend to be smitten with a young fellow named Champney, who is the sweetheart of Lucy, Madame Hoqueton's sister. Pretty soon the pretense becomes a reality, and poor Champney finds himself beset by lovesick women. Desirous, but heretofore unable, to obtain a position in the department, he suddenly sees his desire fulfilled and is promoted with such celerity that the other clerks are envious and make life miserable for him. Champney's good fortune has been accomplished through the influence of Madames Hoqueton and Ancens, but he imagines that Lucy is the cause of it, and calls her his good fairy. Lucy meantime is jealous of her rivals, and becomes cold toward Champney. Finally an anonymous letter, written by Santenne to Madame Ancens, is also read by Madame Hoqueton and Lucy. It makes a rendezvous in the Louvre gallery. All the women show up there, and much confusion, of course, ensues. An English spinster, copying a painting, is annoyed by the various lovers and complaints to Hoqueton, who goes to investigate. Champney also arrives on the scene and there is a general game of hide and seek. The husbands eventually discover their spouses, and take steps to secure divorces, but before that can happen everything is explained and the curtain falls. The Odéon company was not at its best in the farce. Mlle. Soulié, who is making her last appearance before joining the Comédie Française, was unsuitably cast as Madame Hoqueton. Mlle. Garrick as Lucy was the best of the women. Albert Lambert, as a lawyer who, while securing divorces for others, is himself deceived by his wife, scored a strong hit. No doubt *Ma Fée* will have a good run.

An English cast, headed by Edmund Bellamy, gave a performance of *Caste* at the Athénée St. Germain on May 7. Mr. Bellamy played George D'Alroy in good style. Gladys Unger was an excellent Polly, and G. Henry as Captain Hawtree and W. Lancey as Sam Gerridge were also entitled to praise. The audience was a large one. The company will appear again soon.

Sarah Bernhardt and M. Coquelin are with us again, and Paris is itself once more. Bernhardt is in the best of health after her American tour, and speaks enthusiastically of the courtesies extended her. For the lack of appreciation on the part of some of her audiences, however, she has anything but kind words. Both Madame Bernhardt and M. Coquelin have been overwhelmed with invitations to dinners, luncheons and receptions since their arrival. They made their first appearances since their return at a benefit given at the Ambigu this afternoon for the impoverished members of the defunct Théâtre Populaire. Their stay here is for but a few days, since they open in Lyons May 14, and proceed thence to Geneva, Brussels and London.

There was happy news awaiting Coquelin on his return. All the shares in his lottery for the benefit of the Société des Artistes Dramatiques have been sold, and after the payment of prizes the society will have gained, it is said, a profit of over \$200,000. This splendid result has been attained chiefly by the efforts of Constant Coquelin and his brother Jean.

The Comédie Française has revived *Phèdre* and Madame Segond-Weber, who is being put through a number of the most difficult roles, won a qualified success in the title character.

Yvette Guilbert is the star of the opening bill at the new Petit Théâtre on the Boulevard Clémeh.

Charlotte Wiehe, the Danish actress, who has been appearing at the Théâtre des Capucines, is quite ill.

Emile Zola and Alfred Brimont, whose L'Ouragan was so successful at the Opéra Comique, are at work on another lyric drama, *L'Enfant Roi*.

ROME.

The Dead City Repulsive—D'Annunzio's Home Life—A Rival to Fregoli.
(Special Correspondence of *The Mirror*.)

ROME, May 16.

Gabriele d'Annunzio's *The Dead City* came, was seen, but did not conquer! Of all the wearisome, talky-talky plays this is the most wearisome and talky-talky play that I know. A modern imitation of an old Greek play it is supposed to be. A party of tourists pitch their tents in the neighborhood of an ancient, buried city, some ruins of which are still visible on the arid plains, and they learn one of the tragedies that had caused the city's downfall—a brother's incestuous love for his sister, who is also beloved by a married man, the husband of the poor, blind heroine, represented by Duse, and who is the only respectable figure in the drama. Poor Duse! She has been rather hardly treated by d'Annunzio of late. In *La Gioconda* she is helpless during an entire act, and in *The Dead City* she is blind till the last scene, when she recovers her sight, only to see the terrible tragedy that has been enacted before her sightless eyes.

Had it not been for Duse and Zecconi, no public, even in Italy, would have tolerated this nasty Greek play in modern dress. Duse's part consists chiefly of laments—laments, when she passes her hands over the face of the girl, whom her husband loves, and when she loosens the girl's hair, which falls like a torrent of flowers around her. "How beautiful you are!" exclaims the poor wife. "Every gift is yours to attract man's love!" Zecconi is wonderful in the brother's part, and the speech in which he describes how his incestuous love began was such

a masterpiece of diction that it was interrupted and encored four times during its delivery.

But neither Zecconi nor Duse's wondrous art could save the play, although it was better received in Rome than elsewhere, and it has now breathed its last in Venice. At least I so imagine. In its dead form it may find a place on the shelves of some d'Annunzio, and in its reading form it may also find admirers, for it is written in d'Annunzio's most magic verse and language. Too beautiful, indeed, is its language for its unclean subject, and we can but grieve at so many priceless pearls having been so ruthlessly thrown away upon swine.

I had not seen Duse for some years. I hardly recognized her in this artificial, unnatural play. She, who is all nature, to whom artifice is unknown, is seen here materialized by passions in which she has no part and which she can never feel, either on or off the stage. She is made to act a Wagnerian part, without music, that is robbed of all pretension to life and interest. She moves and speaks in a milieu deprived of human reason and also deprived of the harmony of sound, which alone might have led us to forget the unpleasant subject. Then, her part is too uninteresting, all the interest being centered on the loves of the two men for her rival, Blanca, and the only opportunity she has to display her even wondrous talent is when she stumbles over Blanca's dead body and exclaims: "I see! I see! I see!" This is the only opportunity she has and she makes the most of it. The whole house thrills at those three cries, but they cannot make a play.

Zecconi hates his part, but he plays it with all the flesh, nerves, spirit of his being. Who has not heard him tell the story of his incestuous desires for his sister? Knows not what inclination is. Describe it? Who can?

He also, like Duse, dreams of an Italian classic theatre, but not a d'Annunzio theatre, though d'Annunzio would give much to keep Zecconi harnessed to his chariot; but I doubt whether he will do it, unless he changes his system.

Zecconi, by the bye, thinks Naples the best place in Italy for an artist, and as Novelli has settled in Rome, so Zecconi intends some day to settle in Naples.

In Italy we are almost sorry to see d'Annunzio and Duse united again, though it be only in a literary sense. D'Annunzio wrote so brutally about her in one of his books that no woman ought ever to have forgiven the insult, even for the sake of art. D'Annunzio now spends most of his time in his villa, between Fiesole and Florence, and works hard there in a library furnished in fourteenth century style, with huge wax candles lighting it at night. A halo of eccentricity and scandal surrounds him, and adds to the attraction Italians feel for him.

I once attended one of his lectures, and the crowd was so great that he could scarcely be seen or heard, excepting by those quite near him. But all the literary and fashionable world of Rome were there, and all hung on his words as if he were a god speaking to them. In appearance he is small and almost insignificant looking, and is quite bald, though still a comparatively young man. He apes the Paris dandy and dresses accordingly.

Duse was also present at this same lecture and looked quite cross when she was recognized and cheered by the audience. During the lecture she sat with a sad, gloomy look on her face. Her dark eyes were darker and more melancholy than ever, and they had strange, mysterious lights shining within their depths whenever she was interested in certain parts of the lecture. When the lecture was over she received more ovations than d'Annunzio, and this seemed to annoy her. She almost rushed through the crowd that barred her way, and frowned on them as only she knows how to frown when she is irritated and annoyed. A sad history is written on her face, and I felt sorry for her. I do not think I ever saw so tell-tale and melancholy a face.

Novelli has a new play by Alcard, the author of *Tapa Lebonard*. Master Pasquale it is called. The plot describes the father of a family whose dream had been to become an artist, but was prevented from becoming one by various circumstances. So he works and works to provide his son with the means of becoming a great master, and succeeds. Pasquale becomes a great composer. He is the product of four generations of musicians, who were destined to give life, at last, to a genius. Pasquale is of Neapolitan origin, but the scene is laid in Toulon.

The libretto of Boito's *Nerone* is now published and is sold by the brothers Treves, of Milan. It is in five acts. The opera is finally promised for next year. Boito can scarcely count the number of times he has rewritten this opera, and its production will be a world-wide sensation, so long as it has been expected. But Boito always said that he would never give it so long as his friend Verdi lived, and he has kept his word.

Mascagni had a long talk with our young King some little time since respecting the reintroduction of drums in the Italian army. The King said that his reason for doing this was that drummers frequently contracted dangerous chest diseases while playing the trumpet when marching. He gave an example a strong young fellow who was once a trumpeter in his regiment and who was now a servant in the King's household, having contracted a chest complaint because of which he cannot go up four steps without stopping. The King also told Mascagni that he wished the repertoire of the military bands to be reformed. He objected to operatic music for military bands, and would like a revival of the inspiring marches of the seventeenth and eighteenth centuries.

Mascagni, by the bye, is going to be his own publisher for his new opera, *Vestillia*. Perhaps this determination is owing to the fact that one of his publishers has realized over \$50,000 by one of his operas alone. This, I believe, is the first instance of an opera composer publishing his own music.

Puccini, I hear, is going to set *The Lady and the Butler* to music. He would have liked to put *Cyrano de Bergerac* into operatic form, but Rostand refused his consent.

Fregoli is now in good health again and is shortly going to tour in Spain and South America. But he has now a sections rival in Frizzi, who is as remarkable as Fregoli in transforming himself into many different parts before the spectators' very eyes.

There is a woman harpist here who plays on a new chromatic harp which has no pedals.

We have also had a new tenor lately, Boué, who thinks nothing of having everything he sings encored three, and even four, times. And he is not young or good looking, but a plain, fat little fellow, with no music or poetry written on his face. His throat, however, is full of both.

S. P. Q. R.

HAVANA.

No End of Amusement—Opera and Drama—Lowende's Circus.
(Special Correspondence of *The Mirror*.)

HAVANA, May 21.

With opera at the Pavón, drama at the Tacon, zarzuelas at the Albion, comedies at the Alhambra and Lara, and vaudeville at the Cuba, together with a good circus, we have plenty of amusement at present.

The Lombardi Italian Opera company sang as its opening bill at the Pavón *Aida*. The house was crowded, and applause was liberal. La Traviata was also capably sung. Señora Palermo Levy was an ideal Violetta, and immediately sprung into favor. Señor Francesco, as Alfredo, was favorably received for his acting, but his voice is of only limited register and volume. Señor Bugnelli, the baritone sang with much grace as Germont. We have also had Carmen, with the principal roles in the hands of Señorita Emma Longhi and Joaquin García. The orchestra under the leadership of Señor Emmanuel is also directed.

The Serrador-Mari Dramatic company, at the Tacon, is also playing to good business. El Loco Diós was their first bill, and the entire company appeared to good advantage. Señora Mari, as Fuensanta, portrayed that character with strong emotion, and Gabriel de Medina, as the Serrador.

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Leslie Bingham is represented as Lucy in the first act of *The Dairy*

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W. A. BRADY'S SORROWS OF SATAN.—It is in no sense derogatory to other members of the cast to say that easily first among last night's players was Miss Plymouth Rea, who essayed so successfully the part of the young American girl. Beautiful of life, ready of wit and sane and healthy in body, mind and heart, Miss Rea's beauty, vivacity and womanly charm, made even more womanly by Western frankness, captivated the audience the moment she appeared. To hear Miss Rea say "Yes, that's true, but hardly original," in reply to the duke's insipid conventionalities, was of itself worth the price of admission.—*New Orleans Times-Democrat*, Oct. 8, 1896.

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At Present, THE PARSON in THE VILLAGE PARSON.**DAISY LOVERING**ACADEMY, MILWAUKEE,
IN UNDER TWO FLAGS.

Note.—The performance last night was essentially a triumph for Miss Daisy Lovering, the Clarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin.—This Daisy Lovering's week at the Academy of Music. In the role of Clarette, in *Under Two Flags*, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniably hit.

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IN UNDER TWO FLAGS.—Miss Creighton, as Clarette, was seen in one of the best pieces of work she has done this year.—*The Inquirer*, April 21.Miss Creighton gave a notable performance of Clarette, imparting to it all abandon and native grace, and all the heroism with a spirit of delivery which distinguished the character.—*The Press*, April 23.In the third act Miss Creighton is great, and her acting added to the interest and raised the very large audience to the highest pitch when the climax was reached.—*The Sun*, April 23.Miss Creighton as the loving, reckless vivandiere was great.—*Telegraph*, April 23.**Chas. J. Gebest**

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character presented with more deft vigor. It is a triumph. I assure it compares favorably, very favorably, with Croonin's and with Behan's 'Nell Gwynn.' I am equally sure that she has qualities in her execution vastly finer than either of these. She is simply delightful. I have never seen a short of greatness. Of course, her splendid portrayal of 'Cleopatra' has evinced such impressive and convincing abilities."—*Burlesquin*, New Orleans, La.

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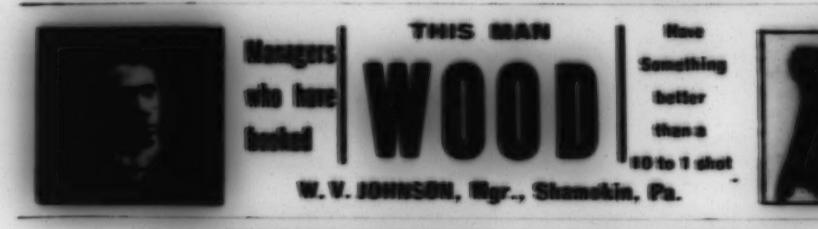
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